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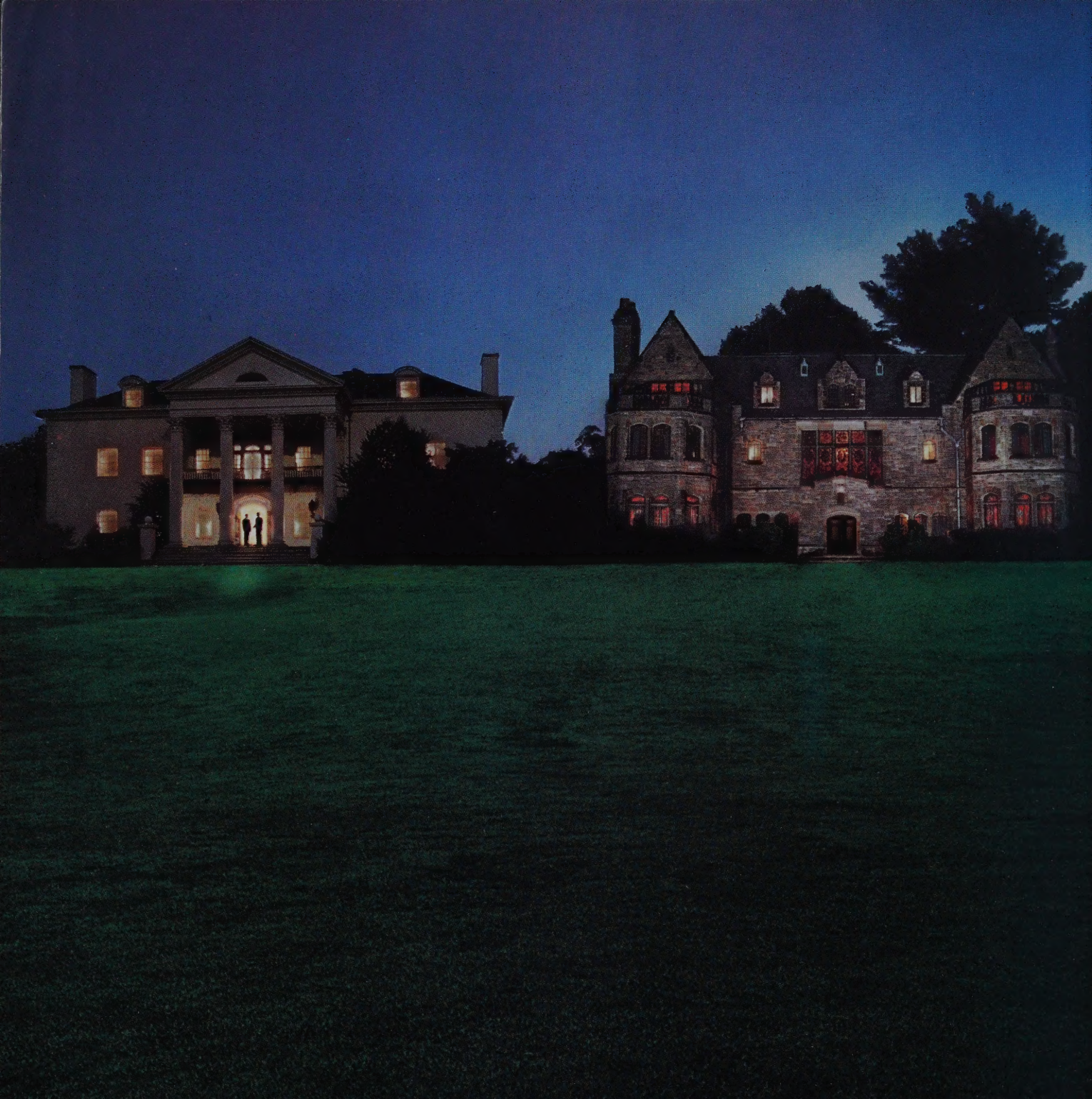
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ON OUR COVER

Peter Max sets the vibrant tone for our yearly visual arts salute with his *Palm Beach Lady* 1984. Max, whose work fills the Frankel Gallery in Palm Beach this month, brings his life up to date in an interview in Tattler (page 79). And for more on the visual arts, see our special section beginning on page 109. Cover photo: © Peter Max.

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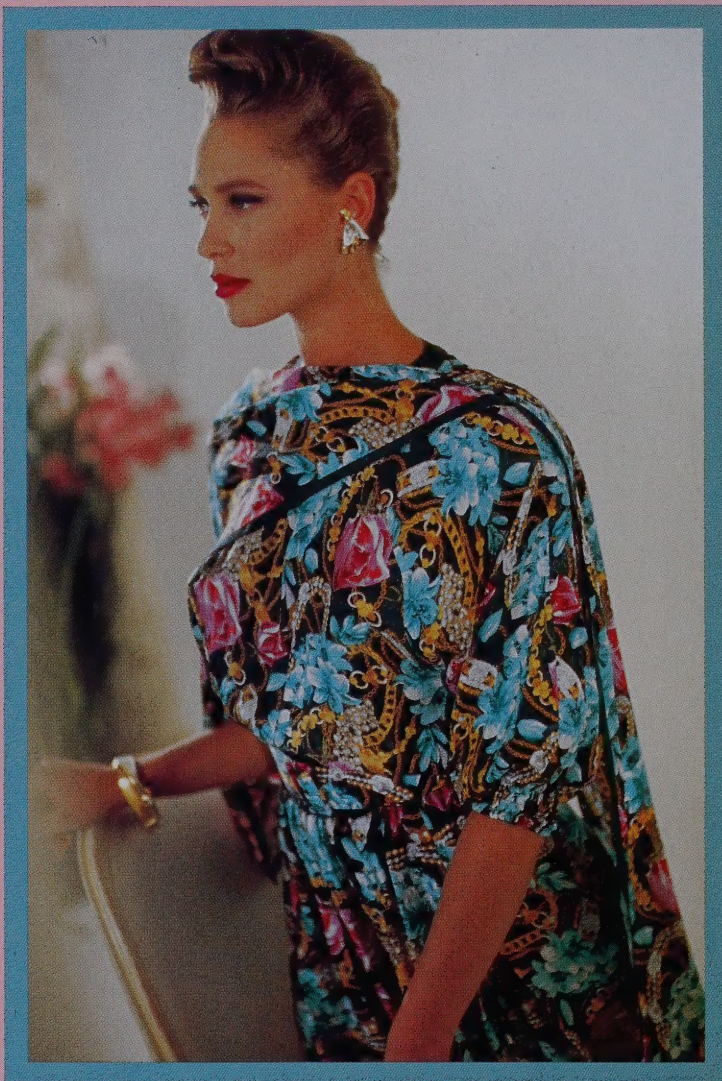
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EDITOR'S NOTE

BY JOYCE HARR



Say amen, somebody, for the Actor's Repertory Theater, buried under a choking cloud of debt, legal difficulties, mismanagement and just plain bad luck.

The night after the death notices appeared in the papers, I drove past the storefront theater on Dixie Highway and remembered the little stage that played host to Lu Ann Hampton Lavery Oberlander, Anne Frank and those wonderful characters who were *Beyond Therapy*. Blue neon lit up the theater, defiantly almost, and then a car pulled up behind me so I drove on. But the memories followed me home.

Had we done everything we could to save the Rep, for so long Palm Beach County's lone source of theatrical innovation and experimentation? At the end, it seemed to me that the theater found itself smack in the middle of a town without pity. A few good souls stepped in and held the inevitable at bay. But the big guns? Well, they were nowhere to be found. Maybe there just wasn't enough public relations value in the bail-out for them.

Arts Beat this month offers a discussion of the very real obstacles that Palm Beach County theater companies must hurdle on their way to presenting anything more daring than *The New Odd Couple*.

And according to the artistic directors interviewed by Chris Hunter, they have met the obstacle and it is us. Not us, we huff. But as long as tried-and-true revivals play to packed houses and finicky audiences

shy away from anything the least bit alternative, we will get only what we ask for.

Now that's a scary thought. Think of it. Now playing in permanent rotation at Palm Beach County theaters: *Jacques Brel is Alive and Well and Living in Paris*, *The Sunshine Boys*, *Anything Goes* and *Lunch Hour*.

There is, of course, a place for those plays. But it is a sad, white-bread community that is sustained on those staples alone. We need the *outré* — the Guthrie Theater's *Frankenstein* — and the extraordinary — Lee Blessing's *Eleemosynary*. And we need to support these efforts if our community is to develop an artistic soul beneath its sun-and-sand exterior.

Even as Actor's Rep began fading from the scene, a bright and promising light was shining from a small stage in Lake Worth. Louis Tyrrell's Theatre Club of the Palm Beaches has found a home on the Second Stage of the Watson B. Duncan Theatre.

I applaud Tyrrell's vision. He brought us a moving production of *Eleemosynary*, a wonderfully insightful, literate play. I can't wait to see what else falls out of Tyrrell's sleeve. I know that whether I like a particular play or not, it will be something new, fresh, different. And that is not unlike how I felt at times, sitting in one of those 99 seats clustered around the Actor's Rep stage.

One light has gone out, but others are shining forth.

Amen. ■

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TEEN-AGE TURMOIL: MORE THAN A PHASE

BY JOY TOMLINSON PHELAN

IN GOOD SHAPE

Some people remember it as the worst time of their lives. The period of self-discovery between childhood and adulthood — complicated by physical and emotional chaos caused by everything from acne to depression — often leaves teen-agers with a lot of anger and self-consciousness seldom understood by parents.

Adolescent psychiatrist Subhash Inamdar calls this “a time of massive biological, physical and sexual changes that include powerful hormonal turmoil.” A psychiatry professor at New York University School of Medicine and director of outpatient adolescent psychiatry at Bellevue Medical Center, Inamdar says the teen-age years make up “a period marked by storm and stress” because biological changes start happening at the time social pressures

increase. “At no other time do major choices such as school, vocation, career, college, the opposite sex and future directions have to be made — and what is worse, all together,” Inamdar recently told a symposium on adolescent anxiety disorders in New York.

These conflicts may manifest themselves in the normal acting-out of adolescent rebellion. During teen years, peer pressure is powerful, and group or gang behavior is at its height. Adolescents are more likely to abuse drugs or alcohol and may seek dangerous adventure, Inamdar says.

Experts on adolescent psychology agree that normal self-assertion, rebellion and defiance are a natural, if unwelcome, part of a teen’s transit to

adulthood. But teen-agers who are depressed for long periods, are relentlessly combative, friendless, reclusive or miserable in other ways are not going through a normal adolescence. They — and their families — need professional help to turn adolescence from a time of disaster into one of mutual discovery.

Today’s high level of suicides, homicides and accidents are frightening indications of how painful adolescence can be. Although the number of suicides may be slowing, suicide is still the third leading cause of death among young people age 15 to 24, according to the U.S. Department of Health and Human Services. The American Psy-

don’t shift, experts become wary. When adolescent feelings of sadness, hopelessness or withdrawal linger for more than two weeks, psychologists warn parents to be alert for serious depression. Depressed people are high suicide risks; few realize that adequate treatment can make them feel better within a month.

Teens who abuse alcohol or drugs are also more likely to consider, attempt or succeed at suicide. Alcohol itself is a depressant and, according to a congressional report on alcohol and health, as many as 80 percent of the people who attempt suicide have been drinking at the time.

Warning signs of potential suicide include: insomnia or too much sleep; appetite changes and a noticeable weight loss or gain; chronic restlessness even when fatigued; withdrawal from friends or family; inability to concentrate on school or work; disinterest in pleasure that was once enjoyed; cleaning house, giving away favorite possessions; sudden cheerfulness after a period of depression — it often signals relief in deciding on suicide as a solution.

Mental illness and disorders are responsible for more teen-age problems than most people realize. In a survey conducted by the National Institutes of Mental

Health, Dr. Myrna Weissman found that some adult disorders had their roots in the patient’s adolescence.

“This is not what we expected when we began the survey,” said Weissman, a professor of epidemiology in psychiatry at the College of Physicians and Surgeons at Columbia University. She said teens who experience such dysfunctions “are more often in trouble, have greater problems with their



chiatric Association estimates each year some 5,500 teen-agers commit suicide. Four times as many girls attempt suicide, but of all teen-agers who succeed, 80 percent are boys. The reasons include changing social and sexual mores, increased drug and alcohol use and access to firearms — which teen-agers favor for killing themselves.

Mood swings are a normal part of adolescence, but when dark moods



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IN GOOD SHAPE

peers, get into arguments, miss school and generally don't do as well as others in their group."

According to the APA, of the 12 million American children suffering from mental illness, fewer than one in five receives treatment of any kind. Depression, anxiety (or panic) disorders and conduct disorders are increasing in frequency. Conduct disorders afflict approximately 9 percent of boys and 2 percent of girls under the age of 18, according to APA figures.

Because the symptoms are closely tied to socially unacceptable, violent or

criminal behavior, many people confuse the illness with juvenile delinquency. Researchers have not yet discovered what causes conduct disorders, but psychoanalytical theories suggest that aggressive, antisocial behavior is either a defense against anxiety, an attempt to recapture the mother-infant relationship, the result of maternal deprivation, or a failure to learn self-control.

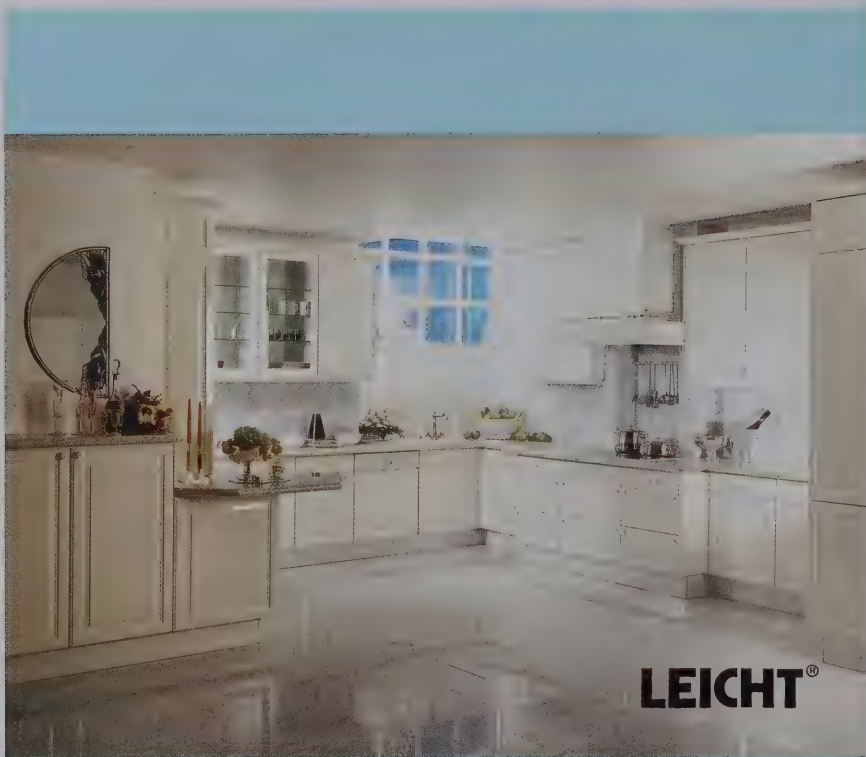
Social theorists believe many of these individuals are attempting to cope with a hostile environment, to acquire the possessions so sought-

after in our material society, or to gain social status among friends. There is also a possible biological link to this type of behavior; a number of studies indicate the condition could be inherited. Children of criminal or antisocial parents, experts say, tend to develop the same problems. Male hormones, newly released in adolescent years, also play a role in the development of conduct disorders, since more boys than girls have the trait. While no one theory fully explains why the disorders develop, psychiatrists emphasize that there are ways of treating them.

If parents and teachers notice three of the following behaviors over a six-month period, the APA suggests, it could signal a need for professional consultation: stealing without confrontation as in forgery, and/or by using physical force as in muggings, armed robbery, purse-snatching or extortion; consistent lying other than to avoid physical or sexual abuse; setting fires deliberately; truancy from school or chronic absence from work; breaking and entering into a car, office or home; destruction of property; physical cruelty to animals or humans; forced sexual activity on unwilling partners; weapon use in fights; starting fights.

Parents or teachers can help troubled teen-agers in several ways. First, reassure the teen that they do have someone to turn to — family, friends, school counselors, physicians or teachers. If someone is talking about suicide, don't lecture them. Don't point out all the reasons they have to live. Instead, listen and reassure the person that depression and suicide tendencies can be treated. Your local chapter of the APA can suggest psychiatrists. Other sources include local mental health associations, family doctors, a county medical society, the psychiatric department of your local hospital or a social service agency. For more information, contact the American Academy of Child Psychiatry, 3615 Wisconsin Ave. NW, Washington, DC 20016 (send a self-addressed, stamped envelope).

Books on the subject of suicide include: *Suicide* by Alec Roy; *Too Young to Die: Youth and Suicide* by Francine Klagsbrun; and *Suicide: The Hidden Epidemic* by Margaret O. Hyde and Elizabeth H. Forsythe. ■



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A FEAST FOR HUNGRY HEARTS

BY ALDEN WHITMAN

Joyce Carol Oates is surely one of America's most prolific writers of everything from poetry to boxing to Gothic horror tales. Her 19th novel (not including those written under pseudonyms) gives us graphic violence, adultery, gourmet food and nail-biting courtroom scenes in which scholarly, sympathetic Ian McCollough stands trial for murder. *American Appetites* (Dutton, \$18.95) is set in upstate New York academia, with side trips to Maine and Cape Cod. The central characters are middle-aged, upwardly mobile professionals — unlikely players in a murder plot.

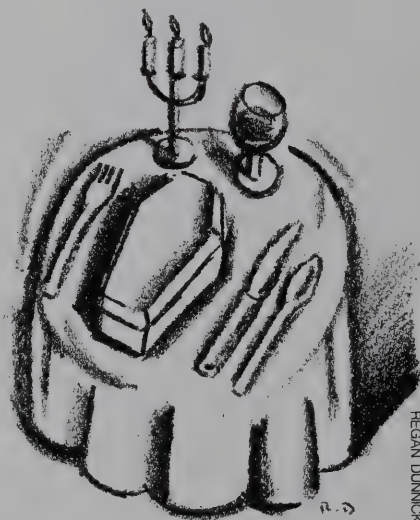
Ian, editor of the prestigious *Journal of International Politics*, has just been feted at a surprise 50th birthday party given by his wife, Glynnis, a successful cookbook writer from whom he has not strayed in 25 years of marriage. Then, one evening over a candlelit dinner at home, Glynnis accuses her husband of having an affair with Sigrid Hunt, a dance teacher half his age who has "small, white, perfect teeth" and "spectacular hair . . . red-gold, ridged and rippled like a washboard." Glynnis has cause for suspicion: a \$1,000 check from her husband to Sigrid. Glynnis also is drunk.

In a ferocious scene, the couple tangles first with words, then with a steak knife. Ian pushes his wife away, and backward she goes through a plate glass window. "The noise of the breaking glass was deafening . . . Glynnis' screaming, so terrible in his ears, died away at once: almost at once." Nineteen days later, Glynnis dies in the hospital.

The question is that of hundreds

of suspense stories: Did she fall or was she pushed? The McCulloughs' cultured, affluent friends rally to defend Ian and his daughter, Bianca. But is a jury going to believe his story when they learn of Sigrid Hunt?

This being an Oates novel, it offers much more than mere suspense over the outcome of the trial. We share the long agony of the hospital vigil, the funeral, Ian's arrest and indictment and the defense lawyer's cunning delays. Many months and more than 100 pages pass between the nastiness of the



REGAN DUNNICK

fall and the trial. Sweaty games of squash, trips and meals with friends, and arguments about reincarnation take us deeper into Ian's mind and heart.

Some readers may detect moments of plot contrivances: A crucial defense witness is missing, and when she turns up her excuses are not wholly convincing. Most of us, however, will find this a gutsy, credible melodrama involving American appetites for food, drink, power and sex. Until the last pages, Oates keeps new sensations —

and surprises — up her sleeve.

Isabel Colegate's new novel, *Deceits of Time* (Viking, \$17.95), offers a quieter sort of suspense as it explores the complex nature of memory and truth.

The central figure, Catherine Hilery, is a fairly ordinary widow with modest accomplishment as a biographer. She has been asked to write the authorized biography of Neil Campion, a man also of modest accomplishment who was a World War I fighter pilot and later a member of Britain's House of Commons. His death in an untimely automobile crash is surrounded by some mystery. As Catherine delves more deeply into Campion's life, the family lawyer strongly hints that she should just stick to the superficial facts. Family members are evasive and only occasionally willing to talk with Catherine, and she wonders why she was chosen to do the book.

Catherine's own family and her relationship with her husband also figure in the book. Those issues cause her much torment as she relives her own past as well as Campion's.

The Campion family adds great richness to the story, as well: Effie, the vain and alternately elusive and friendly widow; Sam, the grandson who delights in shocking the establishment; and Eleanor and Hugh, Campion's sister and brother who share a home in their old age.

Ultimately, the possible pro-Nazi connection — Campion's relationship with Peter Heinrich, a German flyer in the war, and Campion's death on the day Rudolph Hess landed in Britain — make this a deep and intriguing story.

It's easy to imagine Fred Kaplan's absorbing new biography of Charles



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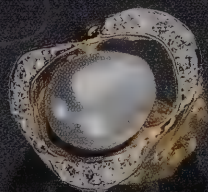
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Dickens as a movie, one even better than *Oliver Twist*, *Great Expectations* or *David Copperfield*.

Dickens always drew on his own childhood for his novels; he wrote of his father's humiliating experience in debtor's prison and the love he never felt from his mother. His adult life was no less dramatic, as Kaplan tells us in *Dickens* (William Morrow, \$24.95).

Although Dickens burned all his letters, some of his correspondents kept theirs, leaving us with a rich source of his thoughts and activities. Kaplan makes wonderful use of those letters.

Dickens was indeed a towering figure in the Victorian era. A man of unending energy, he gave public readings (first for charity, then for profit) and put on amateur theatrical productions all over England and Scotland. Forever curious about the poor, he wandered the back alleys of London and sponsored a home for the salvation of prostitutes. He wrote constantly to his many close friends, traveled with them, got them jobs and entertained them. He also wrote some of the best-loved novels in the English language. As Ralph Waldo Emerson observed upon meeting Dickens, "His genius . . . is a fearful locomotive to which he is bound and can never be free from it nor set at rest."

Throughout his life, Dickens resented being forced by his parents to leave school at age 12 to work in a blacking factory. "What was a future scholar and gentleman doing in a dingy factory repetitively pasting labels onto pots of black shoe polish? He should have been at school, he believed, like his sister, neatly and appropriately dressed, with the opportunity for suitable companionship instead of in this 'crazy, tumble-down old house . . . literally overrun with rats.'"

Only 10 years later, Dickens was working as a journalist and writing stories that would lead to his immediate recognition when they were published in a book titled *Sketches by Boz*. With his enormous energy, he immediately started a novel called *Pickwick Papers* and instantly became a celebrity.

He married and set up ever-larger homes for a growing family — nine children for which he bitterly blamed

CONTINUED ON PAGE 28



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his wife. He eventually left her — with a great public announcement that dismayed his friends — and took a young actress as his lover. But the children, most of whom disappointed him, lived primarily with Dickens.

If Dickens was not always likeable as a person, we nonetheless come away from this engrossing biography with a picture of a man capable of great friendship (the portraits of the actors, writers and editors in his inner circle are particularly interesting) and one whose literary success defied his ob-

scure childhood. You will read this book like one of his own absorbing novels.

The Lively Lives of Crispin Mobey (Atheneum, \$18.95) by Gabriel Quayth is a funny story about an unworldly world traveler, a young missionary who goes from the Southern Primitive (So-Prim) Protestant Seminary at Abysmuth, Miss., to spread the Word.

Each chapter takes Mobey to a different spot in this world, the next world or outer space. Hell is reached by

subway; heaven, by accident, with the Rev. 2nd Lt. Mobey at the helm of a spaceship headed for Mars. Other nations, of course, are competing with the United States in space. In France, "a sly Jesuit" is perfecting a metal alloy named Halleluminum that enables a spacecraft to be fueled with holy water.

On a more down-to-earth level, our intrepid innocent sallies into the Australian outback with a truckload of glass beads; to Mexico and a mission called Let Us Prey, where elderly American retirees are terrorizing the countryside; to the Orient; and by Greyhound bus to Kingfish Parish in Louisiana's Cajun country. After a briefing from G. Gordon Northdexter of the State Department's division of obfuscation, Mobey is sent to one of Latin America's least-known countries, Oblivia (capital: Ciudad Ynercia), where he meets a threadbare leader, Generalissimo Commandante Dictator-Designate Franco Milhous Caudillo. Facing a firing squad, our hero declines a cigarette because the Surgeon General has determined that cigarettes may be unhealthy.

Crispin Mobey is a guileless, exasperating zealot who has never heard of street smarts. But the humor is in language, word play, ethnic colloquialisms, literary references and the inoffensive parody of other people and places. At times, it can be a bit too much, but at its best, Quayth's (a pseudonym) exaggeration of national stereotypes and the zany puns recall S.J. Perelman, one of my favorite humorists; I found it consistently hilarious.

Come back home now to South Florida 100 years ago, when Palm Beach is the terminus of tycoon F. Morrison Wheeler's Florida Eastern Star railroad, and he has no intention of continuing it farther south. Beyond Palm Beach, there is only jungle, swamp and a few thatched villages. When a freeze wipes out the Florida citrus crop, Wheeler receives a package containing a sprig of fresh orange blossom and a note that says, "The orange blossom you are holding in your hand was picked this morning from the grove behind my house at the mouth of the Miami River." The pack-

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age is from Clara Reade, a feisty widow and heroine of *Biscayne* (Simon and Schuster, \$19.95), Barry Jay Kaplan's three-generation, fictional saga. With Clara, her son and finally her grandson as company, we follow the spectacular growth of Miami from the 1880s to the present day.

The devastating freeze and Clara's orange blossom change Wheeler's mind about his railroad. Palm Beach is already established as a resort for the wealthy, so extending the railroad south may make good business sense after all. The combination of his investment and Clara's vision prove formidable. In the wake of the railroad in 1896 come the promoters, planners, newspaper editors, merchants, laborers and tourists. Miami is on its way.

Several years earlier, newly widowed Clara and her ailing son, Harry, left industrial Ohio for the Miami wilderness. Life has not been smooth-sailing for this admirable pioneer, nor will it be, in spite of successes. Her dreams of a Miami metropolis take precedence over more comfortable alternatives, such as a life of luxury with Wheeler or life with the man she loves, McLeod, an unpolished fisherman.

Her son does not share her vision of a city on Biscayne Bay. Harry's passion is for growing oranges and preserving the balance of nature. He falls in love with a beautiful Seminole Indian but is manipulated into a loveless marriage with Maria, a local miss with materialistic ambitions. Neither he nor his mother's fisherman lover, who loses a leg in the Spanish-American War of 1898, is interested in making money from Miami's growth. Although she is rich in land, which has increased in value with the coming of the railroad, Clara is overextended and loses all when the bank fails.

The novel excels in the details of Miami's expansion and the author's intimacy with the flora and fauna of South Florida. A map would have been helpful, as would more generous use of dates. But more disappointing, the characters seldom come to life; Henry Flagler and Julia Tuttle were eminently more interesting than their fictional counterparts. However, the dramatic intrigue of this historical saga more than makes up for its shortcomings. ■



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A NEW STAGE IN THEATER

BY CHRIS HUNTER

There is theatrical promise in the Palm Beaches. Artistic directors of professional production companies are finally seeing South Florida as more than a retirement home and more like an audience for productions other than *Oklahoma* or *The Odd Couple*.

That's still a long way from the cutting edge of world theater. Avant-garde pieces still risk the wrath of empty seats, but some local professionals are at least making an effort to mount productions that have some contemporary relevancy.

For years, Florida theater-goers wanted only — and could count on — a string of revivals and summer-stock style vehicles for once-famous stars. Now, thanks to the vision of a handful of theater professionals and patrons, there's a chance to see more rewarding work with a little risk.

To appreciate what this development means, it's important to understand that theater serves a few different purposes. From college classrooms to coffeshops, students and patrons have engaged in heady debate over the notions of artistic theater versus commercial theater. Critics nationwide have been mourning the death of serious theater on Broadway even as the ticket lines for glossy musicals wrap around the block. But if a show sells out, is its success automatically more commercial than artistic? Or if sweating actors pour their

hearts into a play that only five people see, is that an artistic coup?

In Palm Beach County, as in other parts of the country, theater success depends on a little of both, as well as an awareness of what the crowd wants. The audience here is predominantly older, probably older than anywhere else in the country. The sprinkling of

they are discovering that serious theater-lovers of all ages are willing to give it a try.

At the Theatre Club of the Palm Beaches, for example, Louis Tyrrell has created a small, professional theater company that has captured a devoted following in one season. Concentrating his schedule on American playwrights, Tyrrell has found a welcome audience for such contemporary plays as Ted Talley's *Little Footsteps* and Lee Blessing's *Eleemosynary*. Tyrrell has been successful because he has targeted a smaller, underserved audience; it remains to be seen if his box-office figures will grow.

"My bottom line is, if I do exciting, contemporary work, we will not only attract regular theater-goers, but we will have more of a real possibility of building a new audience," Tyrrell says. "What's kept potential audiences away has been the plethora of revivals and 'same old stuff' that doesn't make their socks go up and down when they think about going to the theater."

While Tyrrell is convinced that he will have a receptive audience for his new plays, he also is grateful to the established theaters who have nurtured the older theater-goers. "We can only go so far in depending on older audiences," he says, "but thank God they exist, or we'd have nothing to build on. We're definitely in a growth mode."

The Burt Reynolds Jupiter Theatre, which has built a reputation on mixing musical revivals with comedies,



Suzanne Lynette Dunn and Frances Ingalls in *Eleemosynary*, a contemporary performance by The Theatre Club of the Palm Beaches.

young audience members is getting larger, but so is the retired population.

For any artistic effort to succeed, this older audience has to be courted. The younger crowd is simply not large enough to bank on. Artistic directors have turned blue in the face holding their breath for younger patrons, so they are hoping that the older ones will support contemporary theater. And

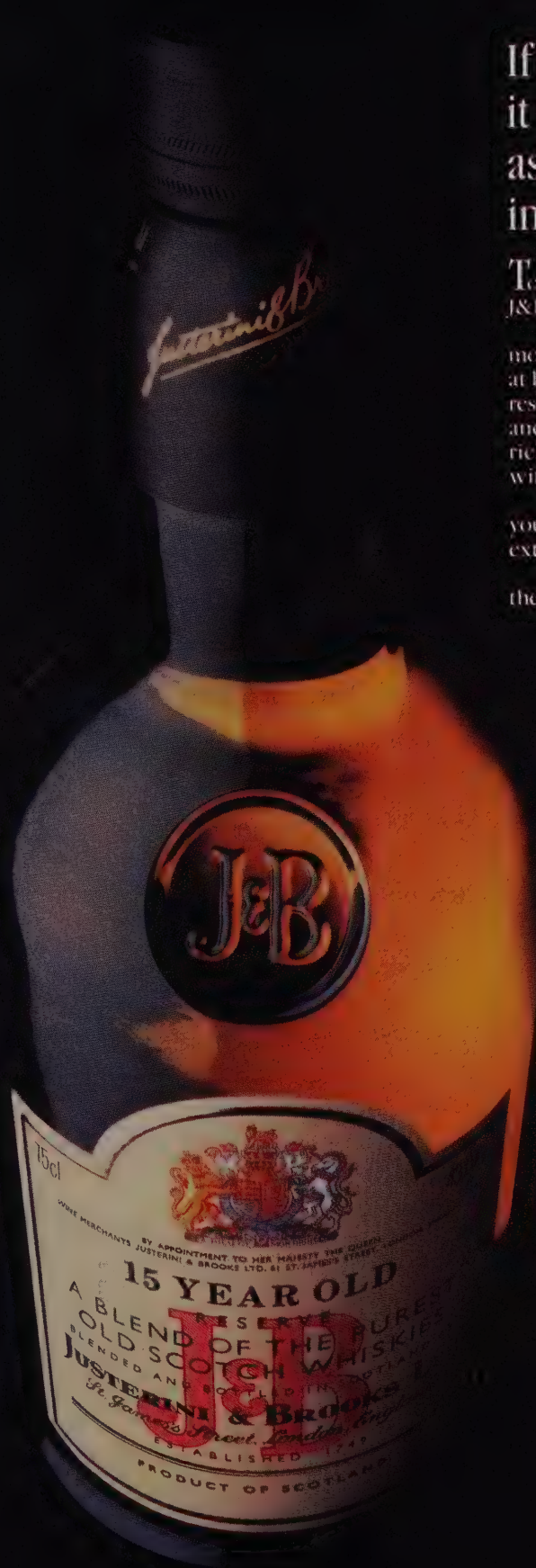
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ARTS BEAT

has tried a few experiments in recent years. Tom Eyen and Henry Krieger, the team that created *Dreamgirls*, staged *Dangerous Music* there last fall, giving audiences a chance to judge a brand-new creation before anyone else in the country had seen it.

Jan McArt's Royal Palm Dinner Theater in Boca Raton, which runs solid musical revivals for extended runs, isn't known for innovation, but McArt herself produced a new musical called *The Prince of Central Park* at her Cabaret Theater in Key West, with hopes for a future success in New York City. McArt also has offered a spirited version of *Forbidden Broadway*, which has a distinct, off-Broadway flavor.

The Caldwell Theatre Co., also in Boca Raton, took off in an aggressive direction two years ago with a production of *Bent*, the provocative drama about homosexual harassment by Nazis during World War II. Productions of *The Normal Heart* and *Benefactors* seemed to indicate that artistic director Michael Hall was going after a new audience. However, after it became one of four state theaters, subsidized with \$100,000 in state money, the theater seems to have turned back to a safer direction. *That Championship Season*, *Fallen Angels* and *Over Here!* hardly qualify as experimental theater. "I think every once in a while we'll do something experimental," Hall says. "I think we market to the audience looking for a combination of classic or contemporary plays. We're not into the avant-garde. Although we hear there's a huge audience for that, it's hard to find. Classics are as overlooked as anything on this issue."

Florida Repertory Theater in West Palm Beach has been feeding its audience with a steady diet of musicals and classical plays for five years. From *Kismet* to *Desire Under the Elms* and *A Man For All Seasons*, the theater has offered a solid, though somewhat stodgy, production lineup.

Artistic director Keith Baker would like to change that, but he knows how hard it is to capture a new audience. "I think that we are in a time in theater life here when many people are talking about that," he says. "I had

CONTINUED ON PAGE 40

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Jan McArt's production of *Forbidden Broadway* took viewers out of the mainstream with its satiric look at the Broadway scene. McArt also made news with *The Prince of Central Park*.

hoped that some of the smaller theaters would be doing more adventurous material, but it's a very dangerous route."

Rather than shifting the focus of his subscription series — which in-

cludes such theatrical war horses as *Man of La Mancha* and *Amadeus* — Baker is hoping to launch a small, experimental theater showcase this spring. "I'm going to venture out into

this very cautiously and let it grow all by itself," he says. "My problem is that the audience in which there is sufficient numbers to support my theater is in the older community, and those people have a predilection for upbeat, happy material."

While it's not along the lines of Strindberg, Beckett or even Mamet, Owen Crump's new play, *The Sixth Floor*, is Baker's attempt to offer a more contemporary play. A two-character fantasy about Lee Harvey Oswald and Jack Ruby talking on the sixth floor of the Dallas book depository, the new play either will "bore or rivet" audiences, Baker says. "*The Sixth Floor* is unquestionably a gamble."

Gambling with theater audiences is something that theater artists almost always will want to do. In Palm Beach County, more of them are willing to take that gamble, hoping not only that older audiences are ready to move into a new age of theater but also that younger audiences have been craving the change. ■

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CROSSROADS OF THE OLD WORLD

BY F. LISA BEEBE

On the cusp between East and West, Yugoslavia gathers the sun-kissed magic of the Mediterranean, the age-old mystique of Byzantium, the architectural bent of the Austrian Empire and the graceful aesthetics of the Ottoman Turks into an area slightly larger than Wyoming. Contrary to what many people think, Yugoslavia is not a member of the Eastern Bloc. In 1948, the country broke with Stalin to forge its own home-grown brand of communism/socialism. Today, many of its small businesses are privately owned, its citizens worship as they please, and foreign newspapers are sold everywhere. A grab bag of historical influences, cultural accomplishments and scenic charms,

F. LISA BEEBE



A scenic stop: a woman selling cheese in the countryside. Yugoslavia's old-world character is the cultural thread that binds its diverse cities, from Dubrovnik to Sarajevo to Zagreb.

Yugoslavia's diversity can be sampled with a trio of visits to Dubrovnik, Sarajevo and Zagreb.

The sun was setting as we landed at Dubrovnik Airport on an October evening scented with wildflowers. During the 15-mile ride to town along the serpentine Adriatic coast, Dubrovnik loomed ever larger, its famed walls brimming with picturesque promise. After dinner, I strolled into the old city via the east

gate, crossing a sturdy, stone bridge and passing beneath regal archways that reminded me of old Gerona in Spain and the walled city of Rhodes.

When I turned the corner onto Placa, Dubrovnik's main street, I was stunned by its fresh-scrubbed golden glow. In front of me stretched the Yellow Brick Road, a lustrous street of polished cobblestone, radiant beneath the old-world street lamps.

At that moment, the street became a movie set, and I was Ingrid

Empire. Its open-air market purrs. Its pristine cafés swell with chatter. And its discos shatter the night with Michael Jackson magic.

But Dubrovnik's medieval glory endures. As with a Shakespearean play set in modern trappings, the city's charms transcend the conventions of time. Drawn up in 1272, the city's plan called for a double wall to the north — the most threatened border — and a single wall by the sea. At that time, Dubrovnik was a crucial crossroads of

the Oriental and Western worlds; in short, a plum worth plucking. But some fancy diplomatic footwork vouchsafed the country's independence until Napoleon burst the delicate bubble. His exploits fused Dubrovnik's fate with that of the other Slavic nations that banded together in 1929 to form the Kingdom of Yugoslavia.

Dubrovnik's walls, every bit as splendid as when

Bergman. I was not at all surprised to find the Café Bar Casablanca just around the corner in Zamanjina Street. Bogie gazed down from walls laden with American movie memorabilia onto a carefree crowd of foreigners and locals, young and old.

The city's special vitality comes from a savoir-faire that preserved Dubrovnik's independence when most of present-day Yugoslavia pledged allegiance to the Austrian Hapsburgs, the enterprising Venetians or the Ottoman

they were first built, run just more than a mile in length to embrace a population of 5,000. Although Dubrovnik is often called a "museum city," it is by no means a mere romantic relic to be admired at arm's length. It is vital and vigorous; its monuments, churches and sparkling squares are alive with concerts, masses, theatrical performances and people in pursuit of a good time.

Its great gates (east, west and north) funnel visitors into the historic core where the Franciscan monastery



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Mostar's most distinctive landmark is the 16th-century stone bridge that spans the Neretva.

houses Europe's oldest continuously functioning pharmacy, first founded in 1317. Between the large fountain by the western gate and the clock tower near the eastern gate runs the "Placa" or "Stradon" that mesmerized me that first night. By day, it proved to be Dubrovnik's Fifth Avenue, with a

string of government shops (all bearing the name "Dubrovkinja") offering lead crystal, sweaters, embroidery and other native handicrafts.

The Venetian baroque church of St. Blaise, the city's patron, stands by the small fountain in Placa. Near it is the cathedral that was partially de-

stroyed by the 1667 earthquake and recently restored. Also nearby is the 15th-century Knezev Dvor, former seat of the medieval government and now a favorite spot for concerts.

Because the Adriatic coast is so refreshingly unspoiled and the town of Mostar so sweetly enchanting, I recommend driving the 165 miles from Dubrovnik to Sarajevo. Just beyond the town of Klek, the highway E73 heads inland through the broad, fertile valleys of the Neretva River. Some 35 miles along this road is Pocitelj, a vestigial Muslim village of the 15th century turned 20th-century tourist trap. Stop for a Turkish coffee if you must, but Mostar, 50 miles farther along, merits a more leisurely visit.

Despite a central street lined with quality tourist shops selling colorful kilims and other handicrafts, the architecture of Mostar strongly echoes the days of Ottoman rule in its numerous 17th- and 18th-century houses and 40



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mosques. Among the latter, the 16th-century Karadozbeq and the 17th-century Kiski Mehmed Pasina are most noteworthy. But Mostar's most distinctive landmark is the beautiful 16th-century stone bridge that spans the Neretva like a vision from a fairy tale.

Another 80 miles or so along E73 lies Sarajevo, site of the 1984 Winter Olympic Games and flash point of World War I. "East meets West" is a travel cliché that cannot be avoided in Sarajevo, where a looping tram links a fascinating old Turkish core with the city's modern Western rim. Exploration of the old town should begin in the main square of the *Bas-carsija*, or marketplace, where shops the size of shoe boxes offer everything from designer jeans to *dimije*, the billowing Muslim pants of Hollywood's harem women. In Sarajevo, however, the pants are worn by Koran-fearing grandmothers.

With a Muslim population totaling some 35 percent of the city's half million inhabitants, Sarajevo has more than 70 mosques. Most renowned among them is the old city's Gazu Husref-Bey Mosque, built in 1535 and elaborately adorned with floral motifs, quotations from the Koran and geometric designs running to the very tip of its dome.

In the newer part of town, the Serbian Orthodox church on Marshall Tito Street was built shortly after this mosque but replaced with the present 18th-century structure after the original burned. Nearby, the 19th-century replacement for a 15th-century synagogue now houses a 14th-century Haggadah manuscript, which is believed to be Spanish, and a museum commemorating casualties of the Holocaust.

For me, the most memorable Sarajevo sight is also one of the most curious: the Museum of Mlada Bosna (the Serbo-Croatian freedom fighters of the early 20th century), which commemorates with great pride and reverence nothing less than an assassination, specifically, the assassination that triggered World War I. Footprints on the corner just outside the museum mark the spot where Gavrilo Princip shot Austrian Archduke Ferdinand on June 28, 1914. Inside, an assortment of

CONTINUED ON PAGE 52



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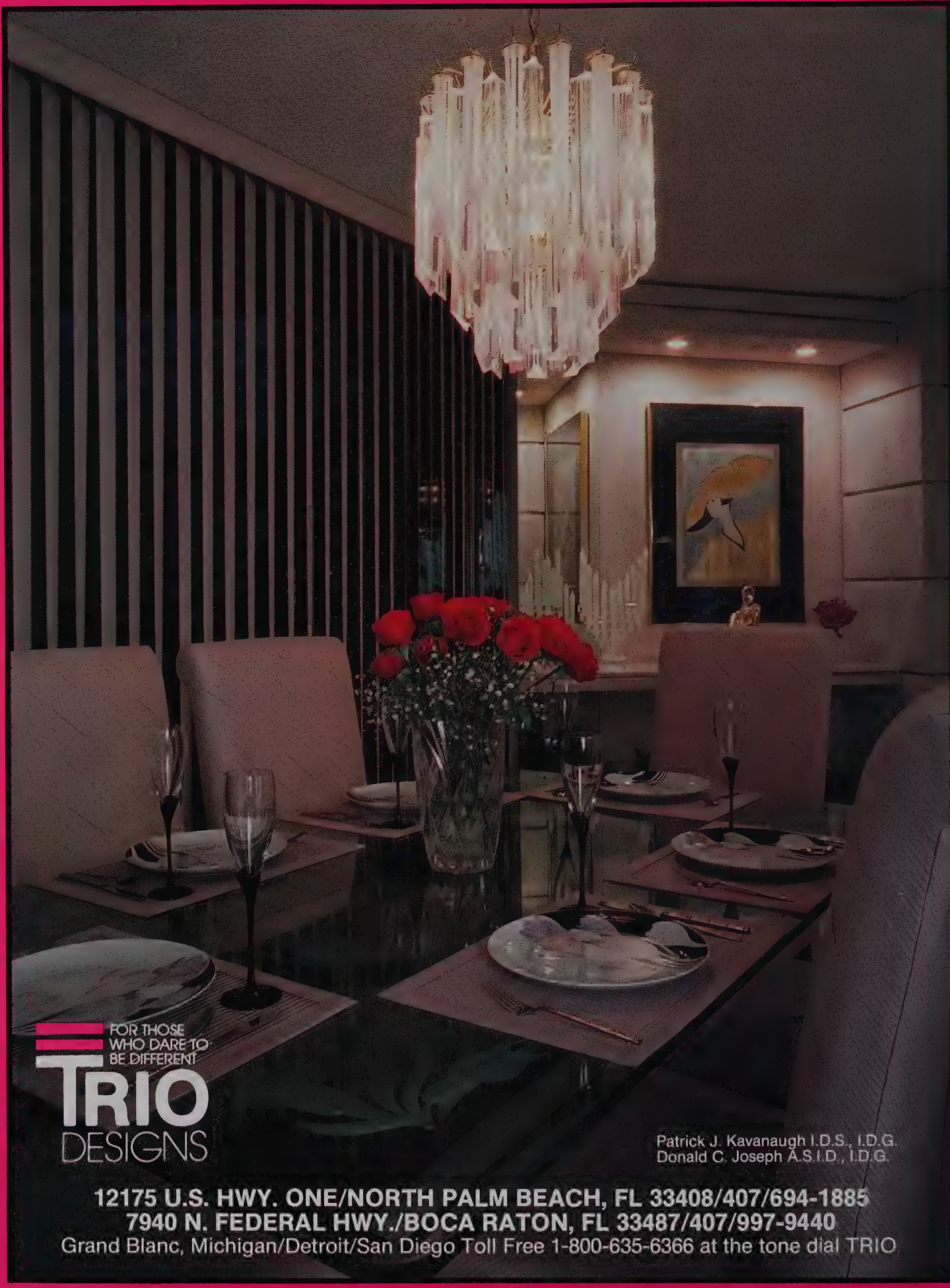
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photographs and artifacts (among them Princip's prison garb and his mother's apron and loom) honor this national hero's brief but momentous life.

A half-hour's flight from Sarajevo, Zagreb is Yugoslavia's second largest city. (Belgrade is the largest.) At breakfast on my first morning at the Zagreb Hotel Inter-Continental, I spotted British actor Denholm Elliott and ran into a member of the crew shooting yet another

version of *The Dirty Dozen*. *Winds of War*, he told me, was filmed here too. Low production costs coupled with the highly adaptable architecture and scenery make Zagreb and the surrounding area very attractive to the television and movie industries.

For a city of nearly 2 million, Zagreb's cultural accomplishments are impressive: 70 museums and galleries, 10 repertory theater companies, 20 free-lance theater groups, seven major concert halls and both a symphony and a philharmonic orchestra. Clearly, in-

terest in the arts runs high while national subsidies keep the price of admission low. For example, the best seat in Zagreb's elegant, old-world opera house costs about \$5.


Just across the street from the Hotel Inter-Continental is one of Zagreb's most intriguing cultural attractions, the Mimara Museum. Dubbed the "Zagreb Louvre," it is the final resting place for the vast, if somewhat controversial, collection of Ante Topic Mimara. Numbering more than 3,700 pieces, the collection includes paintings, drawings, archaeological treasures, sculptures, ivory, glass, carpets,

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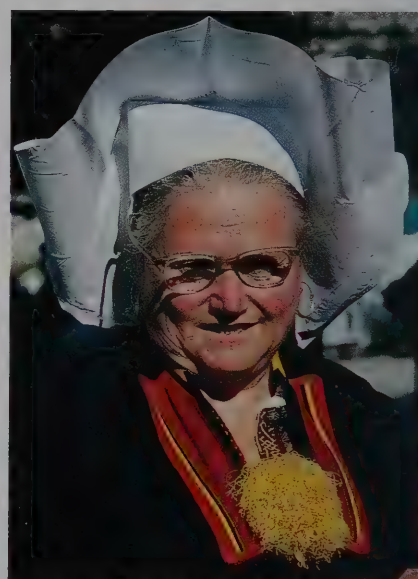
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Yugoslavia's colorful mix of cultures, customs and costumes is apparent all across the country.

fabrics, furniture and examples of Chinese, Japanese, Indian, Khmer and Indonesian art. Two Goya paintings — one a tranquil snow scene — are disturbingly uncharacteristic of this Spanish master, however.

Which brings us to the controversy. Mimara, the son of poor farmers, left Yugoslavia during World War I and had, by the end of his life, amassed the artistic fortune bequeathed to the Croatian people. Little else is known about him, and still less about how he acquired his collection. Variouslly deemed a tyrant, a war profiteer, a thief and a national hero, he said of himself, "Everybody knows about me, but nobody knows me."

Since his death in January 1987, experts have tried to separate fact from fiction regarding his legacy. But while

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some of the artists' attributions might not be accurate, the collection on the whole is truly another national treasure. ■

IF YOU GO...

With a climate ranging from Mediterranean in the Dubrovnik area to almost alpine around Sarajevo, Yugoslavia is a year-round destination. May through August is best for Dubrovnik, but the pleasures of Sarajevo and Zagreb are not seasonal, unless you want to go skiing on Sarajevo's Olympic slopes.

Pan Am flies direct from New York to Dubrovnik twice a week and to Zagreb twice a week. Yugoslav Airlines (JAT) flies direct from New York to Zagreb four days a week and to Dubrovnik once a week.

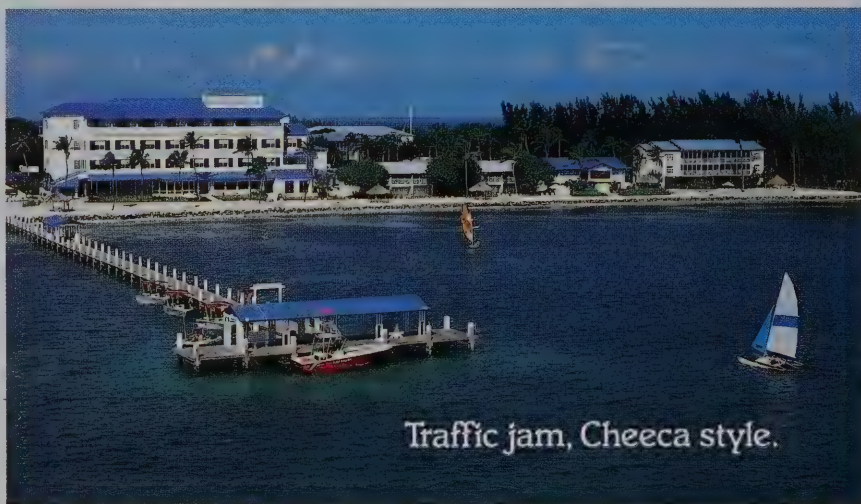
Americans need a visa, which you can get on arrival or ahead of time from the Yugoslavian consulate in Washington, D.C., New York, Chicago, Pittsburgh, Cleveland, San Francisco, and, in Canada, Ottawa, Toronto and Vancouver.

Dubrovnik has two deluxe hotels, the Belvedere (V. Bukovca, tel. 28-655) and the Dubrovnik-President (Babin Kuk, tel. 22-666), where doubles run \$70 to \$130, depending on the season. For information about pensions or accommodations in private homes for about \$10 a night, check with the Tourist Information Center on Placa Street near the western gate.

The Holiday Inn in Sarajevo (V. Putnika St., 6A, reservations 800/465-4329) is tops in town with doubles beginning at \$90.

The Zagreb Hotel Inter-Continental (Krsnjavoga 1; reservations 800-327-0200) runs \$130 to \$160 for a double. For a *fin-de-siècle* experience at similar prices, try the old-world Hotel Esplanade (Mihanovičeva 1, P.O. Box 57, telephone 435-666).

For further information, contact the Yugoslav National Tourist Office, 630 Fifth Ave., New York, N.Y. 10111-0021; telephone (212) 757-2801.



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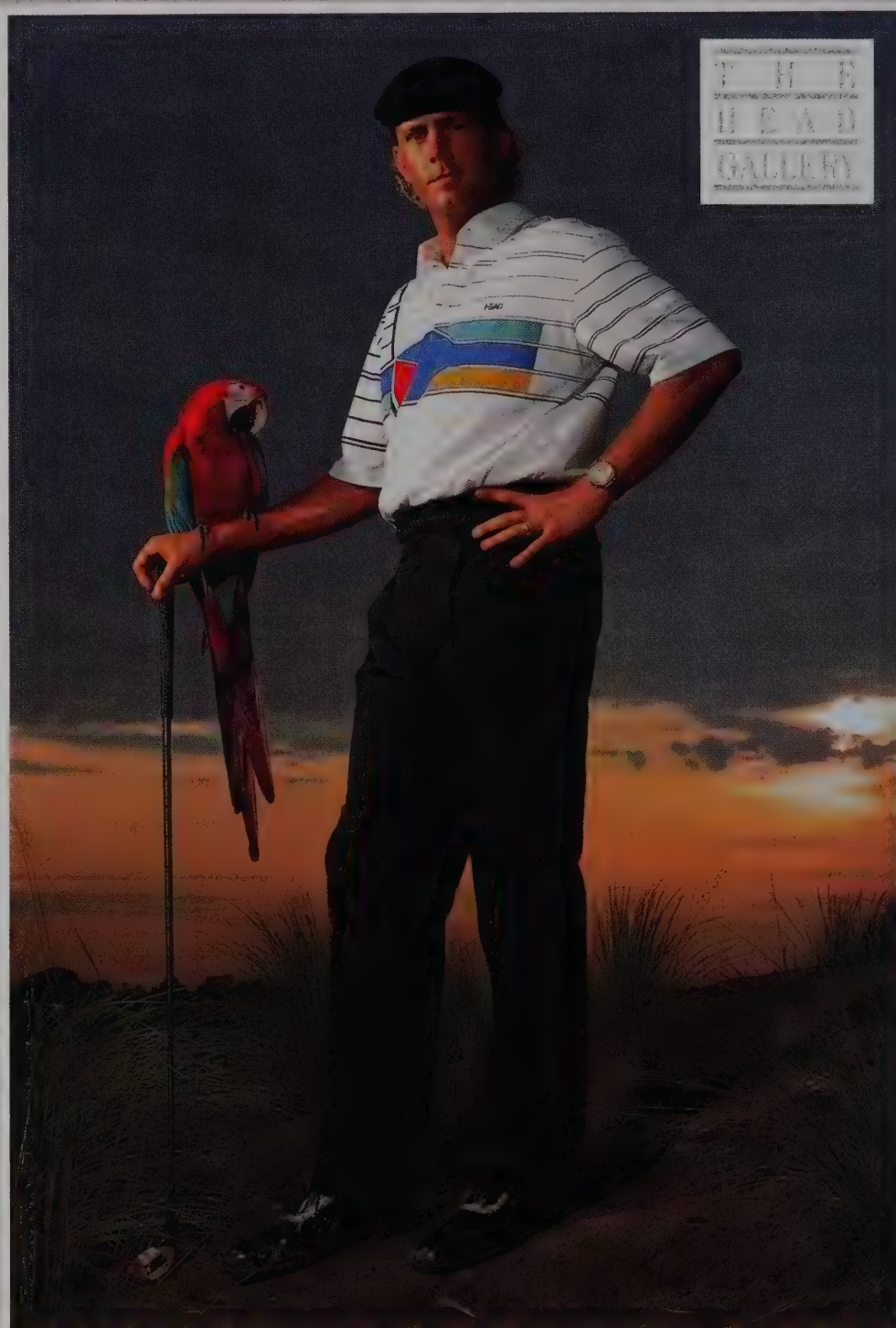
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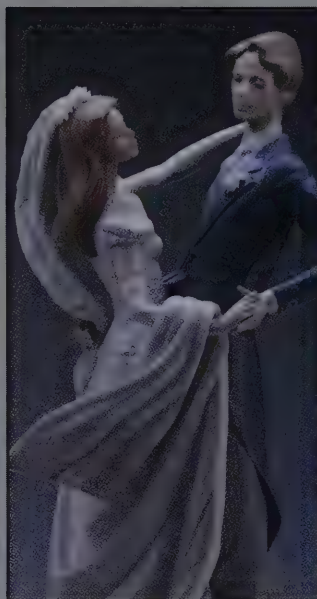
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ETHEL SMITH'S GREATEST HITS

BY CHRIS HUNTER

Whenever Ethel Smith wanted attention, all she ever had to do was play the organ. At the famous Copacabana Club in Rio de Janeiro, however, it was her legs as much as her music that sent the men whistling into the night.

Working at the South American nightclub in the 1940s, Smith found the tight skirts then in fashion weren't made for the fancy footwork she danced on the organ's pedals. So, true to her impulsive nature, she simply slit the skirts up her thighs for ease of movement.

"Well, what I did was a big hit there," she admits with a tinge of feisty pride. "I was strictly involved with my work, but people said I had the most beautiful legs in Brazil. I wasn't exhibiting a leg, I was playing a bass note."

Ethel Smith is a cross between a dedicated musician and a glamorous, fun-loving entertainer. She did for the electric organ what Andrés Segovia, whom Smith considered a good friend, did for the classical guitar.

"This whole thing sort of hit me on the head," she says. "I never had any aspirations of being famous."

From the 1940s through the early 1960s, she was one of the most popular musicians in the world, playing international concerts, appearing in Hollywood movies and becoming forever linked with her instrument through a series of music books bearing her name.

On the walls of her Palm Beach

apartment, where she has lived year-round for more than a decade, the signs of a celebrity's life abound. There are photographs of show business greats and noted personalities from Clark Gable to Carl Sandburg. The condominium — which was bought, she jokes, by "that little tune, *Tico*



Ethel Smith's music brought her fame around the world.

Tico," — also gives away the loves that have carried weight in her life.

A large electronic organ sits regally in the center of Smith's living room, and piles of her books are stacked on shelves and tables everywhere.

An uncle who was a newspaperman in Pittsburgh, where she grew up,

influenced Smith to read and almost inspired her to study journalism at Carnegie Tech (now Carnegie-Mellon University).

"This [influence] instilled in me a love of books, which is about the greatest thing that could happen to you," Smith says. "You're never lonely. It's like eating spaghetti — you're all involved in it."

While she always held onto that literary love, she chose to devote her studies and her life's work to music and performing. A young woman who was admittedly naive about show business in the 1930s, Smith's fated entry into that world began when a touring company of the Broadway show *Blossom Time* made a stop in Pittsburgh. She took a job as a pianist with the musical, setting off a chain of events that would dictate the course of her life.

"I thought I'd wind up playing in movie houses," she says, "but that was the tail end of the silent movies. And I knew I could make a fast buck playing for Polish weddings."

Instead she became one of the first women to play piano in the orchestra pit of a major musical. On her first night, she wore a bright red dress to the theater, and the conductor scolded her

for drawing attention to herself. But attracting attention would be something that Smith always cultivated rather than squelched.

At a point in her life, the adventure of travel outweighed the comforts of home for Smith. So, when *Blossom Time* left Pittsburgh, Smith went along. "I got that job because I was always able to improvise," she says. "I was

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Smith and poet Carl Sandburg were close friends. 'What conversations we had!' she says.

guided by some dim destiny. I just fell into it."

The show tour turned out to be more of an education than Carnegie Tech had been. "That's when I found out that some men were gay and some men were straight," she says. "That tour was my finishing school. That's when I felt naive, that I didn't know what was going on in the world. I had heard that this way of life was *verboten*, but these people were all so kind and helpful. Being exposed to it for the first time, it could have been traumatic."

When the tour ended in California, Smith's new-found worldliness gave her the confidence to stay there instead of going home to Pennsylvania. It was a lucky thing for her, because she encountered her future on a sound stage in Hollywood.

Smith was at a party one night when she spied one of the original Hammond organs in the corner of a studio. She naturally asked if she could try it out.

"I met my destiny face to face and I said, 'This is for me.' Response was slow on the pipe organ. This was instant response, and I could play the rhythms I loved," she says.

Nobody else knew how to handle the electric organ, but Smith took to it with natural ease. She was so impressed with the instrument that she was afraid it was one of a kind.

Almost immediately, she was hired to play the new instrument, but not in Hollywood. A restaurant owner

in Miami booked her at his club with the promise of an electric organ and a paycheck.

"I was playing from 12 to 2, and I got a dollar an hour and all the sauerbraten and strawberry pie I could eat. That's where I learned the instrument, in that restaurant," she says. "The chef liked *Tales from the Vienna Woods*, so I noodled around with that. I played the organ my own way because, instead of thinking like an organist, I thought in terms of an orchestra."

The manager of Brazil's famous Copacabana Club caught Smith's act in Miami and booked her for Rio de Janeiro. "I was a little frightened at first," she says, "but he heard me play some Latin arrangements, and I knew the Brazilian repertoire. I was born for it."

The 1943 gig in Brazil lasted for about half a year and gave Smith the chance not only to develop her theatrical playing style but to show off to the international jet set. Rio was one of the places where celebrities partied. "In Brazil I had a wonderful time," she says. "I even learned to golf."

Once, Bing Crosby took in Smith's act and was so impressed that he sent a note asking to see her.

After a late-night meal, the two wound up at Smith's doorstep where Bing apparently hoped that his crooning would make her swoon. Always proud of her strict moral code, Smith politely avoided a romantic incident. "We got into a session about one-night stands, and I gave him

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HIGH PROFILE

a gentle shove with a peck on the nose and said 'Good night, El Bingo.'"

The two saw each other years later, when Smith had started working in Hollywood and was booked on *The Bing Crosby Show*. By that time, she was well on her way to becoming an international celebrity herself.

"Somebody once told me, 'You're having an affair with that organ,'" she says. "I didn't know what was going to happen to me because I've just got to play this Brazilian music because it's in my blood." But she needn't have worried, because people were drawn to her sound in much the same way that audiences today are responding to the ethnic music presented by Paul Simon.

The Copacabana experience blossomed into appearances in New York City, where producers conceived of putting Smith's organ wizardry on film. "At the St. Regis Hotel, they had never heard this stuff before," she says. "It was catching on, and people started telling me, 'You should do this on film.'"

Some of those admirers were movie stars like James Cagney, Ronald Coleman and even Spencer Tracy, so it's easy to see how Smith came to be featured in films. She attracted the right kind of attention, and that attention led to more than fame. It's how she met her husband, actor Ralph Bellamy.

"The last person in the world I wanted to get involved with romantically was an actor," Smith says. "I married Ralph in 1945, and we were divorced in 1948."

Her life with Bellamy included the typical marital problems often associated with show business couples. Both careers were established, but Smith's was on the upswing, so the two were often apart for long periods of time. "We had some wonderful times together, but it never worked out," she says.

While her relationship with Bellamy wasn't all that she had hoped, her career became more successful than she could have imagined. Her transi-

tion to film work was like a fantasy. She was integrated into the storylines of several musicals, including featured performances with Esther Williams in *Bathing Beauties* and Red Skelton in *Easy to Wed*.

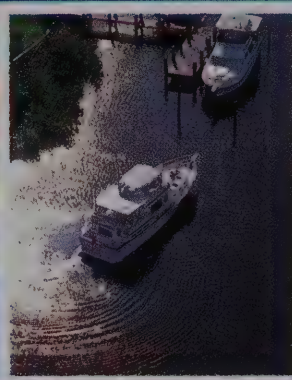
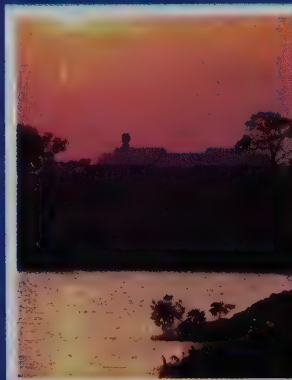
"I always thought you had to be a raving beauty to be in film," she says. Not the typical gorgeous film star of the 1940s and '50s, Smith performed with a definite sexual excitement. "I was carried away when I played. It played through my body. You can arrive at tremendous climaxes in those arrangements."

In one of her movie sequences in *Easy to Wed*, a bevy of glamorous starlets encourages Smith to perform. "Come on Smitty, no one can do it like you can," they call to her.

While she performed in Esther Williams' movie *Bathing Beauties*, Smith really didn't spend a lot of time with the aquatic star, since Williams' sequences were special additions to the film. But Smith made a distinct impres-

CONTINUED ON PAGE 66

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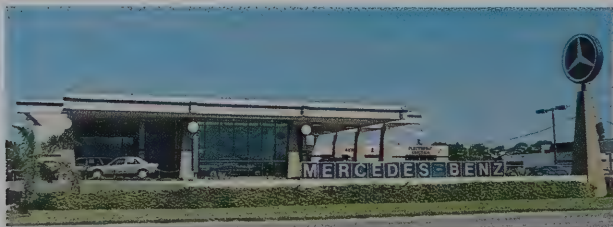


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'I played with the Boston Pops . . . when Arthur Fiedler had hair,' says the irrepressible Smith.

sion on Williams. "She's a hell of an organist," Williams says.

"I learned a good Australian crawl from Esther," says Smith, "but she didn't learn to play the organ. She was a lovely girl. A wonderful person."

Another famous swimming per-

former with whom Smith worked was the irrepressible Donald Duck. In a feature film short called *Carnival*, Smith plays the organ inside a giant champagne glass and has to deal with several pesky cartoon characters trying to plant dynamite in her instrument.

At one point, she kicks her foot at Donald, sending the celebrity duck flying.

"I remember Walt Disney told me to kick my foot at a certain time because there would be the duck there. I was the only live one, and there were cartoons all around me," she says, pointing out a hand-painted celluloid frame from the cartoon hanging on her wall. Disney had signed it for her.

Being in the movies brought Smith worldwide acclaim, and her rapid-fire performance became a hot ticket. She played with orchestras throughout Europe and the United States, enjoying the attention but always a little leery of it. Fluent in several European languages, Smith charmed her audiences wherever she went. Her French was so good that once, while performing in France, her producer wanted her to make mistakes speaking French so that people would know she was really an American.

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HIGH PROFILE

New York intellectual crowd than to the Hollywood jet set. She also focused on acting, taking lessons from Lee Strasberg, but never made a strictly dramatic appearance in a film. She counted poet Carl Sandburg as one of her best friends, proving that her lifelong interest in reading had produced a mind capable of keeping up with the best. "When I got hold of a guy with an intellect," she says, "we always had a good time."

Gatherings of such literary, theater and art luminaries as Sandburg,

Cheryl Crawford, Segovia and Audrey Wood were a major part of Smith's happiness after her marriage to Bellamy ended. "What conversations we had!" she says, remembering those days in New York's Russian Tea Room or during meetings of the Society of the Classical Guitar.

Sandburg himself admitted that Ethel Smith was his favorite musician, and the two often played guitar together. In a book about Sandburg published in 1987 called *Old Troubador*, Sandburg's own interest in the guitar

and his love of Smith's musical abilities are detailed. A skillful classical guitarist, Smith took lessons from Segovia's girlfriend. While the organ was her livelihood, the guitar was her hobby.

"I sang some of my bawdy ditties with flashy guitar accompaniments," she says of her first meeting with Sandburg, "and we became fast friends. I gave a big party for him on his 81st birthday."

Every time the Chicago poet came to New York City, he spent time with Smith. "He had a thatch of white hair, like Andy Warhol's," she says. "He had a deep voice and was the kind of thinker that saw humor in everything."

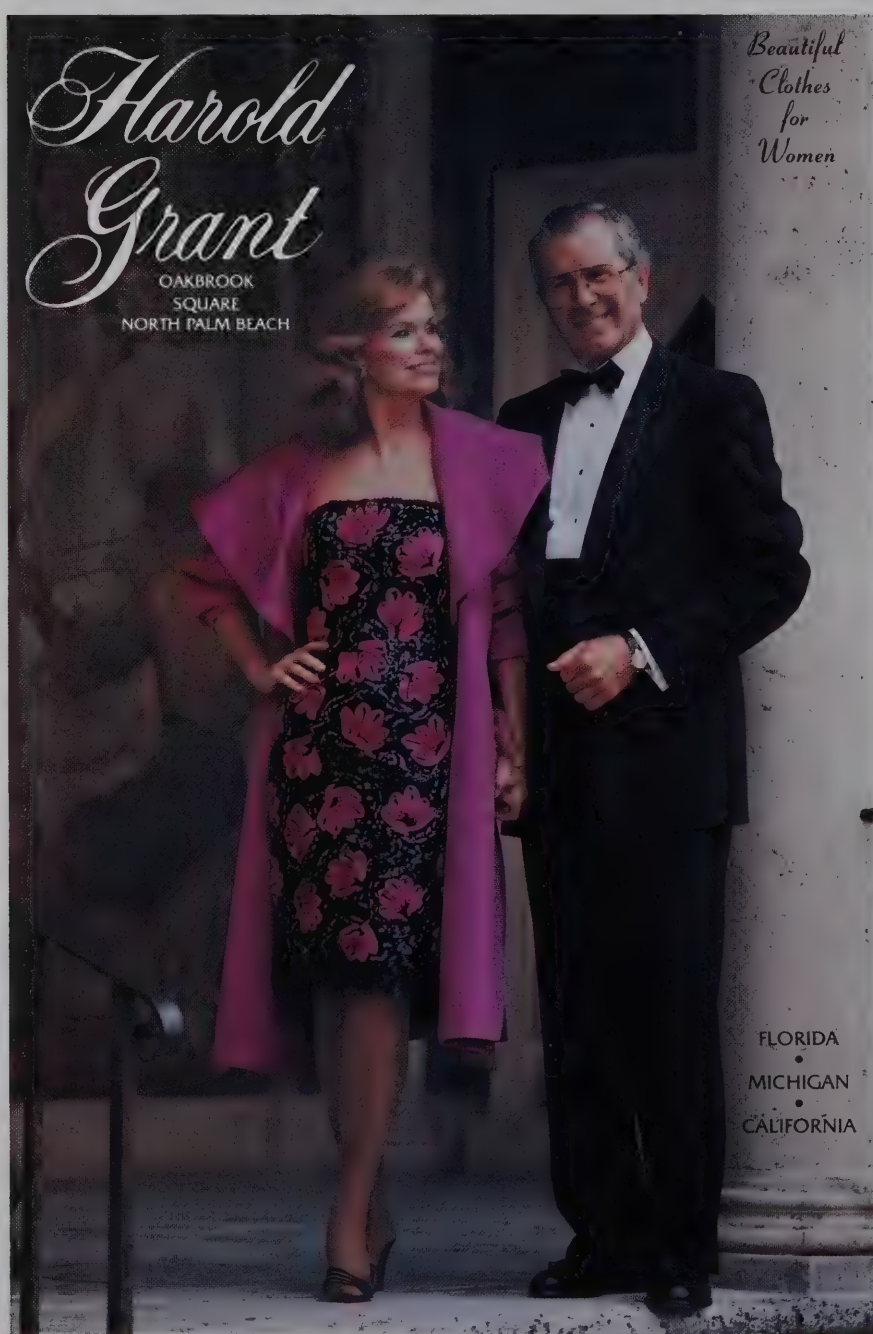
For his birthday party, Smith set up an oyster bar in her spacious apartment. To decorate it, she had an ice sculpture made in the shape of the poet's head. "He just loved it," she remembers. The ice bust melted during the course of the evening, and Smith remembers Sandburg commenting, "When that ice was delivered, it looked like me, but now I look like Boris Karloff."

Smith enjoys talking about her whirlwind career and the friends she made, but she is still amazed that people are interested in her exploits.

"I did something that was being done for the first time," she says. "I was unique because there never was an electric organ featured in a film before. Where does a musician find a new instrument to play? I couldn't understand why I was getting so much money. I would have done it for 50 cents. I never dreamed for a minute that anybody would be interested in the way I played or what I did."

A few years ago, she was talked into writing an autobiography, but she never really got beyond the title. "I was calling it *A Broad With An Organ*," she says with a dead-serious expression, thoroughly relishing the pun.

But instead of writing her memoirs, Smith keeps busy in her Palm Beach home through a variety of social activities. She has performed in the town's *Follies*, a community theater-style benefit event which once featured hometown boy George Hamilton, and she even gets coaxed into giving an organ concert occasionally.



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HIGH PROFILE

Her reputation for extravagant hats and dresses has established her as one of Palm Beach's most recognizable guests at society events. "I have a passion for fashion," she quips. She almost stole the thunder from Carol Channing and Mary Martin a few years ago when those two celebrities appeared as the guests of honor at a fashion show.

It's possible to guess Smith's age, but a number wouldn't do justice to the youth of her mind. "I have lied about it so long," she jokes. "I'm older than I look. I'm small, and I don't get fat. I don't drink or smoke. I don't know those desires. Oh, one glass of champagne is the most exhilarating experience, but two glasses and I want to sing the whole score to *Parsifal*."

She's spent many years alone since breaking up with Ralph Bellamy, but that hasn't dampened her spirits. "I didn't have time to be lonely. A musician's life is basically lonely. When you prepare, you practice alone. Loneliness for a successful musician is not a prob-



Smith's 'passion for fashion' makes her a standout on the Palm Beach party circuit.

lem. To do your work, you quickly discover the difference between solitude and loneliness."

The devotion she poured into her music had only one real drawback for Ethel; perhaps she was more naive

about business than she was about men, she says. Shaking her head, she picks up a stack of *Ethel Smith Music Books* and says that she didn't benefit from the publications as much as the students who learned from them. "I always had an outspoken honesty," she says, "which is fatal when you're dealing with booking agents."

But, she doesn't make those points with bitterness. "I believe I'm personally responsible for everything I do," she says philosophically. "It doesn't occur to me to hurt anybody, so I have no sense of guilt."

Pointing to a large photograph of the Boston Pops Orchestra under the direction of Arthur Fiedler, Smith makes a joke as she zeros in on the image of herself at the front of the stage. "I played with the Boston Pops, back when Arthur Fiedler had hair. That's what I used to do. I could attract crowds like that." There's a brief pause as she gazes at the photograph, which shows a sold-out auditorium, and then she adds, "That always amazed me." ■



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Tattler

BY AVA VAN DE WATER

HOT PROPERTIES

Gutting the island. There may not have been any record-shattering sales in Palm Beach lately, but some interesting changes could be in store. Renovations, it seems, are all the rage.

According to Palm Beach Realtor **Martha Gottfried**, renovations are popular "because nobody wants to live with 99 rooms anymore. They want four good rooms and a good bathroom and bedroom suite. You live with less staff these days."

And apparently the staff lives with more.

She says today's staffs turn up their noses at old-fashioned small rooms with tiny sinks in the corner and bathrooms down the hall.



Gottfried ought to know. Not only does she sell hundreds of spectacular, multimillion-dollar homes, but her husband, **Robert**, builds them.

Take the Gottfrieds' personal home (built by Robert, of course). Many Palm Beachers have par-tied there, but now TV's *Lifestyles of the Rich and Famous* has discovered this \$20 million showcase with its 17-foot ceilings, his-and-hers health spas, a beauty salon, 150-seat Italian restaurant, 1,000-bottle wine cellar, 17-car garage and three-story closet complete with elevators. *Lifestyles* filmed the home a few months ago, but it won't be aired until this spring. Although Gottfried said the crew was "very charming," the interviewing was not done by the owner of that famous voice, **Robin Leach**. "He dubs it in," she said.

If that's not enough to impress you, how about this: Robert Gottfried is building a 27,000-square-foot oceanfront home in Palm Beach, complete with croquet lawn, tennis court, pool pavilion and private beach.

And for whom is this house being built? "We designed the house for anybody who has \$10 million," she said. That's right — a \$10 million, 27,000-square-foot speculative home. Did you catch that, Robin Leach?



PAT CROWLEY

SOCIETY WARS

Battling it out in Boca Raton . . .

No, it's not the old guard donning their mitts — although that happened last year, too. This time, the newspapers are battling it out.

Boca's pioneer society reporter is **Lucille D'Orazio**, who turned what had been paragraph-size society coverage in the *Boca Raton News* into a 90-page weekly tab. But in October, D'Orazio moved to the *The Palm Beach Post*, where she now writes a column five days a week. About the same time, the *News/Sun-Sentinel* started *Society Line!*, its own weekly tabloid.

Clement Winke Jr., publisher of the *Boca Raton News*, said his paper's "advertorial" section has been a financial success — and the other newspapers serving the city are hoping to share the wealth.

"I don't know that I'd call it a society war, but there's a lot of competition now because we've got four dailies," Winke said. "They've seen our successes . . . Other people felt they'd be able to capitalize on it."

D'Orazio said society warned her that her first society job wouldn't last. Others had tried and no one lasted.

"That's all I had to hear because I love a challenge," said D'Orazio, who kept that job for five years. Not only did D'Orazio last, but she caught the eye of the *Post*.

But the *Boca Raton News* didn't give up. Its *Society Monday* — now just called *Society* — is headed by socialite-turned-reporter **Sarah Pollak**.

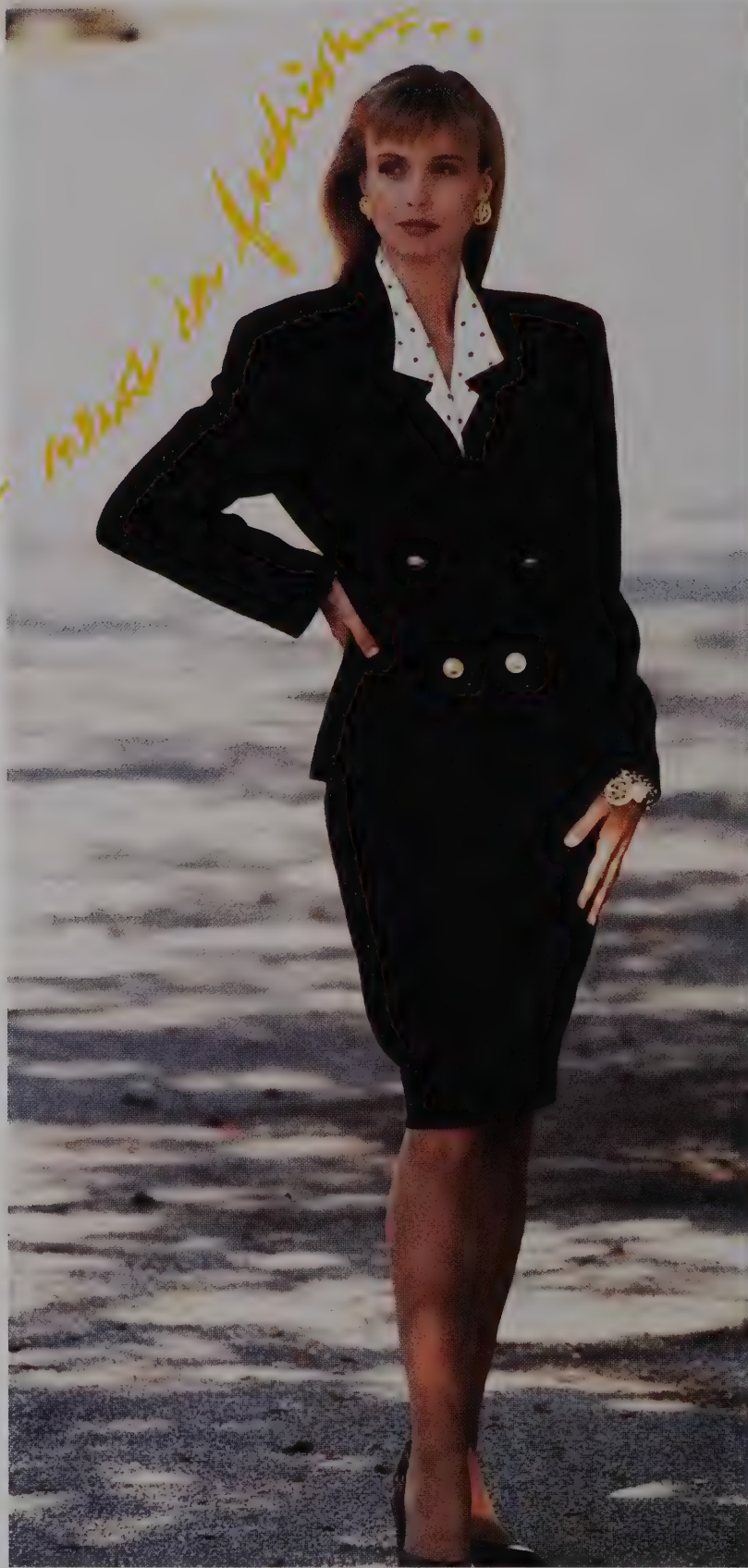
"We've obviously done such a good job that everyone else wants to do it too," she said.



Martha and Robert Gottfried have quite a place to hang their hat(s).

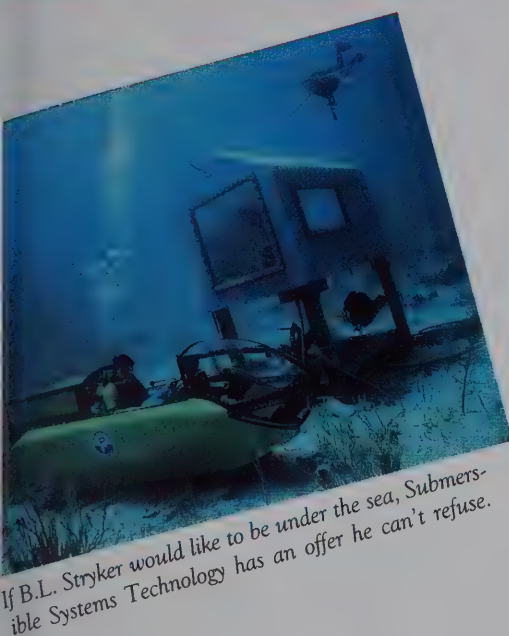
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If B.L. Stryker would like to be under the sea, Submersible Systems Technology has an offer he can't refuse.

DOWN UNDER

Perry Oceanographics Inc. of Riviera Beach is an interesting company.

Officially the company manufactures "robotic submersibles" used primarily by oil companies in the construction, maintenance and inspection of offshore drilling rigs.

For fun, it makes minisubmarines for films.

Its spinoff company, Submersible Systems Technology, supplied the subs for several James Bond movies, — including the latest, *License Revoked* — and wants to make them available for Burt Reynolds' new TV series, *B.L. Stryker*.

Although there's no word yet from Reynolds' crew, they ought to take the offer seriously. After all, this company did turn a Lotus car into a submarine in one James Bond film and supplied subs for all four *Jaws* movies. Yes, that's four great white shark movies, folks. I couldn't believe it either.

"This is kind of a sideline business for us," said Perry's Kevin Peterson, who runs the company's commercial division. "We do it more for fun."

BIOSCOPIC VIEW

Peter Max was a household name in the 1960s. You could find his splashy, psychedelic art everywhere — on T-shirts and scarves as well as hanging on the walls.

"In the '60s I was famous for that," Max said.

Now 47, Max said his \$1 billion in commercial sales in 1970 scared him away from retail. So he returned to fine art — painting on canvas — full time.

"In the 1970s I stopped being involved — I stopped giving interviews," he said. "I gave all that up to do only painting."

No, those designs bearing Max's signature that you see hanging in clothing stores are not forgeries, though. Max says he once again is designing for retailers — but only on a limited scale.

"I'm trying to keep it small," he said.

And how does he define small? His commercial enterprises have brought in "more than \$10 million in the past 14 months," he said.

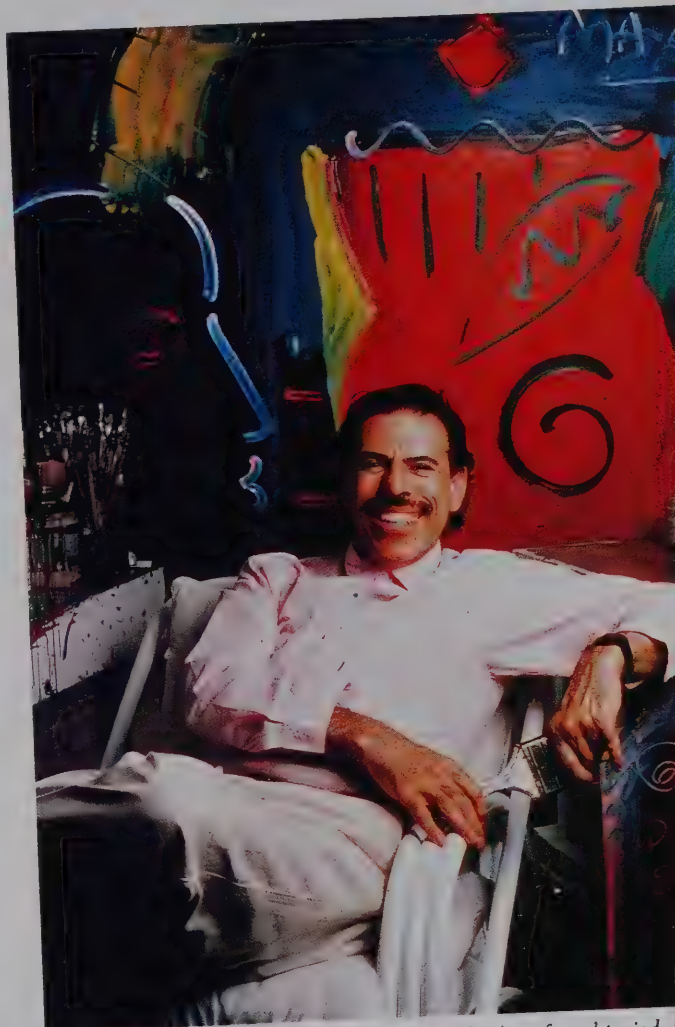
This month, about 30-45 of his paintings will fill the Frankel Gallery on Worth Avenue. But don't expect to see the same images you remember from the '60s. Max describes his latest paintings as vastly different from his days as pop art guru.

"I've gone from cosmic to impressionist to expressionist, and now I'm into neo-fauve," he said.

The fauves were a group of early 1900s French artists — led by Henri Matisse — who painted with vigorous brushstrokes and intense color.

"All the colors are juxtaposed. Trees that would be brown are pink, and leaves instead of being green are lavender," he said. "New juxtaposition of colors keeps me going."

Max has been painting since he took his first art lessons at age 3. Born in Berlin, he spent most of his childhood in Shanghai and Tibet. His



Peter Max, pop art guru of the '60s, is into his 'neo-fauve' period.

teacher was his neighbor in China.

"He let me do whatever I wanted, but he wanted me to hold the tools correctly," he said.

Max, a full-time resident of Manhattan, has a 20,000-square-foot studio. It's plenty big for his paintings and for friends like Mikhail Baryshnikov, Paul Newman and Joanne Woodward. But Max also wants to open another studio in Palm Beach.

"I definitely want to have a place to paint in the winter," he said.

Despite his apparent nonstop love of painting, Max admits he does find time about twice a year to take vacations. His favorite spot is Barbados, where he spends most of his time jet skiing. "I can jet ski better than the natives," he said.



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CHANGING PLACES

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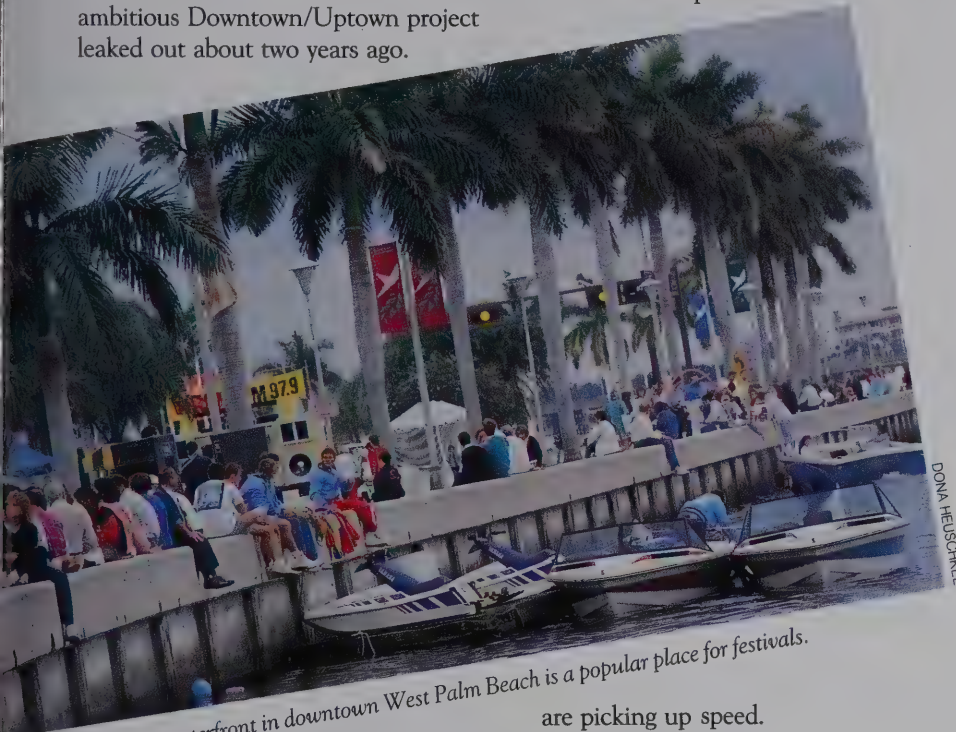
Palm Beach developers **Henry J. Rolfs** and **David Paladino** captured national attention when word of their ambitious Downtown/Uptown project leaked out about two years ago.

190,000 square feet of retail space.

All that will replace 77 acres of a decaying inner city.

The City of West Palm Beach is speeding up some redevelopment efforts of its own. Touting the benefits of a convention center for some time, city commissioners now are pursuing county financial support.

And city leaders' hopes for a festival marketplace



The waterfront in downtown West Palm Beach is a popular place for festivals.

Although plans are still in the bureaucratic stages, the framework is impressive: Downtown/Uptown will cost \$433 million over 22 years and include about 1,000 apartments, two hotels with 800 rooms, 3.7 million square feet of office space and

are picking up speed.

But developers' suggestions to close off scenic Flagler Drive, which runs along the Intracoastal Waterway that separates Palm Beach and West Palm Beach, have raised the ire of longtime residents. Some have threatened to organize a legal battle to save the waterfront. If past protests are any indication, they mean it.

PALM BEACH ON TV

Smile, you're on the island . . . Palm Beach has had a radio station — WPBR-AM — for years, but now it has its own TV station — WAQ, Channel 19. The independent station, owned by four Palm Beach brothers — William, Thomas, James and Robert O'Donnell — went on the air last September.

The O'Donnells — who made their money in real estate, oil and gas — all have homes in the north end of Palm Beach and chose the stage of the landmark Paramount Theater (now converted to offices) for the TV station's studio.

Although the station's format was still being ironed out when we talked to Bill O'Donnell, he indicated all was well. He intends to have six more stations in Florida by the end of the year.

The station already has covered the U.S. Croquet Association National Open Championship at PGA National and the Barry Gibb Love and Hope Tournament at Turnberry Isle. Owners also were eyeing opening nights at the Royal Poinciana Playhouse.

WHAT'S HOT. WHAT'S NOT.

And the winners are . . .

Romance is in and what better month for it? Our Best of Everything poll shows that hopeful romantics might want to frequent a few Palm Beach hot spots. Remember: You read it here first.

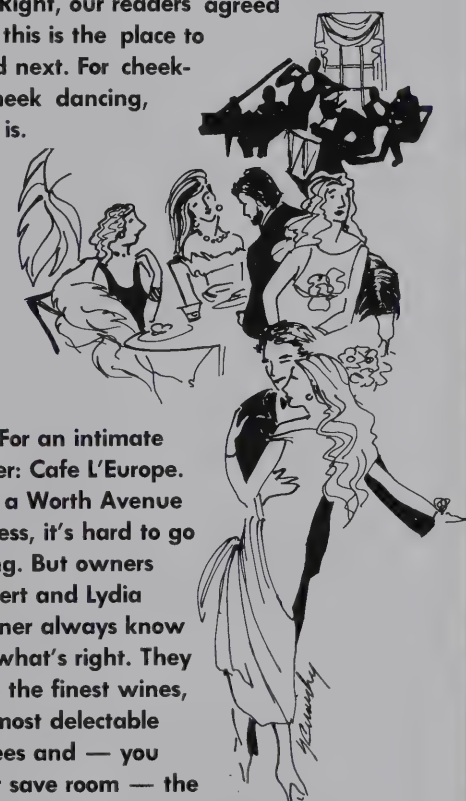
To meet the person of your dreams: **Chuck & Harold's** restaurant on Royal Poinciana Way. The sidewalk tables make it truly one of the best places to see and be seen.


For cheek-to-cheek dancing: **The Breakers**. Once you've met Mr./Ms. Right, our readers agreed that this is the place to head next. For cheek-to-cheek dancing, that is.

For an intimate dinner: **Cafe L'Europe**. With a Worth Avenue address, it's hard to go wrong. But owners **Norbert and Lydia Goldner** always know just what's right. They have the finest wines, the most delectable entrees and — you must save room — the most sensuous deserts.

For a romantic weekend: **The Breakers** wins hands down again. Just a stroll through the lobby is enough to make you want to pop the question.

To buy the engagement ring once she (he?) says yes: Mayor's jewelers. And the wedding gown? **Martha's** on Worth Avenue (not to mention Park Avenue, Bal Harbour and Trump Tower). And to say, "I do"? **Vizcaya**, the magnificent Biscayne Bay estate of late industrialist James Deering, just south of Miami. Hint: Even if you don't want to get married there, **Vizcaya** — the villa turned museum — is a romantic's dream. ■





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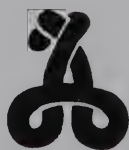
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KEY



STEPHEN FINK/©THE WATERHOUSE, 1989

KEY WEST IS MORE THAN JUST AN ISLAND; IT'S AN ATTITUDE. TAKING A TRIP THERE IS LIKE VISITING ANOTHER COUNTRY OR ANOTHER PLACE IN TIME.

BY LINDA MARX

PHOTOGRAPHS BY DONNA TURNER

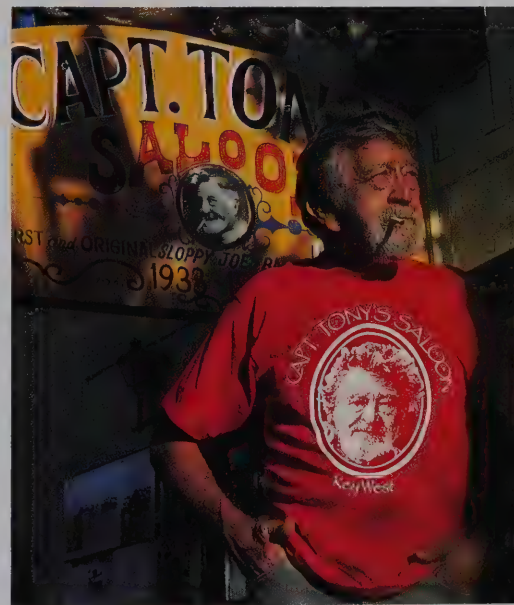
"Time past has a wonderful way of remaining time present in Key West. The day turns holy as though God moves through it."

— Tennessee Williams

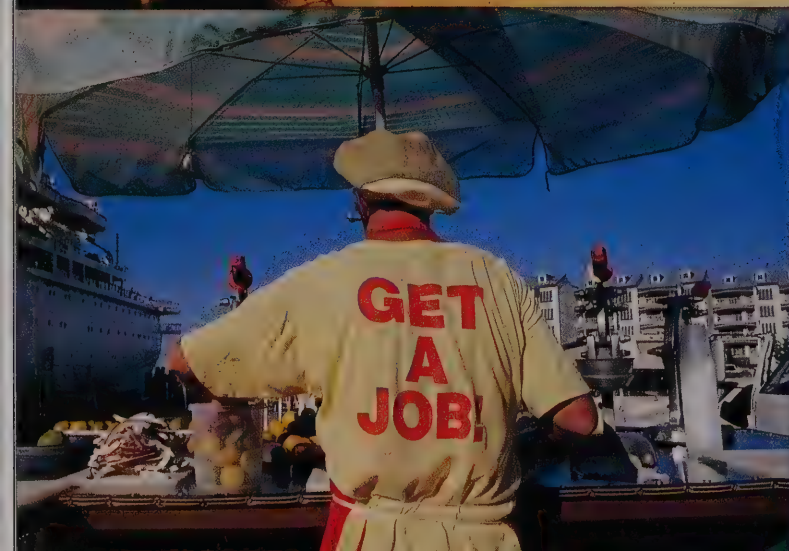
The crowd of people hanging around Sloppy Joe's does not exactly fit the picture that writer John Dos Passos presented in 1920 when he told Ernest Hemingway that coming into Key West was one of the most exhilarating experiences of his life — like floating into a dream. When the crush of beer-drinking couples on the grimy floor of Duval Street's most notorious bar became too great on a recent Saturday night, a score or more of tourists took to dancing in the street. Rugged deck shoes and preppy tasseled Weejuns kicked up wind and occasionally sent malt liquor cans skittering across the lush swaths of palmetto and frangipani, over the pier at Mallory Square and finally out to sea.

Indeed, the crowd was a mixed one, a reflection of a typical weekend in this southernmost island town. There were New York singles yearning for a few days away from the routine of work; Midwesterners on vacation in a land they thought existed only in books and films; gay men and women on holiday in a retreat so heavily populated with other gays it has been nicknamed Provincetown South; and straight couples of all ages looking for romance under the world famous Mallory Square sunset.

Key West appears to have changed precious little since the 1960s, those heady days of scraggly beards, tie-dyed jeans and T-shirts. As I wander around the Latin and Bahamian-style frame houses of



Left: The gables and turrets of the Southernmost House are typical of Key West architecture. **Above:** 'Captain Tony' Tarracino, bar owner, politician and Key West fixture. His saloon still draws Key West's more prominent citizens.





Old Town, built by shipwrights of the last century, images of New York's Greenwich Village and San Francisco's Haight-Ashbury come to mind. There are long-haired couples walking their baby-in-stroller around the neighborhood; laid-back sea hippies who make their living from the surrounding waters; trendily attired women and expatriate-looking Americans who want to live as far from the norm as possible without moving abroad. Another 50 or more well-known writers make their homes here, adding to the mystique of this 6½-mile island.

Journalist Toby Thompson was so smitten with Key West in the early 1960s that he wrote a book, *The '60s Report*, highlighting the island by focusing on two of its notorious residents: singer/songwriter Jimmy Buffet and novelist Tom McGuane. He had selected Key West as a microcosm of American culture. "At land's end, it attracted a special breed of zany . . . cloaking any style of specious behavior . . . Key West had been a town where the '60s lingered through the '70s, and where, unobtrusively and without camp, anything went."

It is here that Buffet and McGuane have produced their best work. In fiction and in song, they have done more to mythologize Key West than any artist since Hemingway, who left in 1940. McGuane's '60s novel, *92 in the Shade*, captured the spirit of the town: "Mallory Square was full of the laughing, the hooting, and the damaged brain; Ohioans whose hats they had used to hold chicken eggs all winter were gathered in knots and clusters. Californians with rakish sideburns moved with cosmopolitan aplomb. The Kounter Culture was everywhere, rolling its eyes, fingering costly jewelry."

This collective combination of creative people, intellectuals, historians, bar folks, rogues, conchs (whites who were reared here) and those who like to live among them, strive to keep Key West, now a popular travel destination, the same as it was 20 years ago — a small town of '60s values that eschews commercialism, exploitation, uncontrolled growth and big buildings that hide the sea. Such town characters as Captain Tony Tarracino, 71, bar owner and politician, and Buffet, 42, who have lived here through the well-publicized excesses of the 1960s make it their business to detour anything that could threaten the peaceful days and placid nights the locals crave like a piece of key lime pie.

But, like the 1960s, the 1980s have brought their own set of problems: growth, drug smuggling and sexually transmitted diseases.

To control growth and keep prices down, Tarracino ran for mayor in 1985 and attracted international attention. He was upset because taxes had risen, water had become scarce and electrical blowouts had become more frequent. His 37-year-old pro-development opponent,

Opposite top: Lonesome-sounding bagpipes accompany the ritual of sunset on Mallory Square. **Bottom, from left:** Street vendors are part of Old Town's color; the Strand, a Key West landmark; and a favorite mode of transportation.

THERE ARE JOGGERS, JUGGLERS, VENDORS SELLING CONCH FRITTERS AND BANANA BREAD, AMATEUR MUSICIANS, PHOTOGRAPHERS, WRITERS AND THE COOKIE LADY.

banker Tom Sawyer, won by only 52 votes.

"When I ran for mayor," Tarracino recalls, "it was because two old ladies came up to me in a grocery store and begged me to. They couldn't afford any more than a 25-watt light bulb in their reading lamps and could only flush their toilets once a day.

They said they needed me. They had tears in their eyes. I wanted to help them because I'm a peasant at heart. I would have made a good mayor. I will do anything to keep Key West Key West."

Even Buffett, a '60s-turned-'80s hippie who has made millions with his record sales, has remained here, putting his money back into the island that has given him so much inspiration. He has added a studio onto his coral-colored waterfront home, so New York recording honchos must come south to see him. He even built a bar on Duval Street, named for his tune *Margaritaville*, inspired, of course, by Key West.

"I feel loyalty to Key West," Buffett says. "That's why I built Margaritaville on Duval Street. If you started out in a bar you never lose that feeling. Sure, Key West is different now than when I wrote the song. But the difference is really the same. Know what I mean?"

McGuane, his brother-in-law (he married Laurie Buffett in 1977), certainly does. "I spent my most important years in Key West," says the Montana-based novelist who set three books against Key West's sweaty, sordid back-

CONTINUED ON PAGE 148



Above: Seafaring tourists can stay busy on the water all day, choosing from a variety of charter boats and snorkeling trips.

Right: With its claim to fame as Ernest Hemingway's favorite haunt, Sloppy Joe's packs in the partiers all night long.

Y

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KEY WEST COOKS

BY DONNA PARISHER SCOTT • PHOTOGRAPHS BY DONNA TURNER

The dying art of conch cooking is a precious part of Key West's heritage.

Fleming Street, I was shaded from the strong morning sun by umbrellas of purple orchids hanging from their tall, strong trees. I passed freshly white-washed fences caressed by bougainvillea and gingerbread-trimmed porches. I tiptoed inside tiny, arched gates, lured by the cool perfume of intimate little gardens. Big, old, Bahama-style houses stood proudly in the distance, and I traveled well-worn paths lined with tra-

ditional conch houses, a charming architectural combination of clean, New England lines embellished with ornate Victorian touches.

But the salty breezes and the quick steps of my early-morning stroll stirred other senses, conjuring up images of a traditional conch breakfast: frothy cups of *café con leche* and buttery portions of warm Cuban bread. So I followed the advice of the natives and headed for Bina's Uptown Grocery.

I learned a lot about authentic conch cookery while having *café con leche* at the counter at Bina's, chatting with Jay Divins, the owner. When Jay told me

that she sometimes has sliced bananas with avocado and buttered Cuban toast for breakfast and that her Jamaican friend, Locksley, makes a delicious goat curry served with Busha Brown's pepper jelly with ginger-rice and red beans . . . I was certain that Jay knew what I wanted to know about Key West cooking.

While an esoteric collection of music played in the background, Jay told me how to cook red beans "with onions and garlic and a fiery piece of locally grown Scotch Bonnet Pepper." She told me about spicy Jamaican meat pies, emphasizing that meats should be tenderized with the pureed pulp and

*Conch cooking comes from a blend of Southern, Caribbean, English and Cuban influences, which might explain the popularity of *café con leche* and Jamaican meat pies in Key West cuisine.*



'To eat real conch cooking, the old island way, you must be invited to someone's home. But you might try Savannah for dinner. It's not conch, either, but it's Southern and it's really good.'

PHOTOS STYLED BY DONNA SCOTT

well-washed leaves of papaya. She says there is "nothing better than chicken marinated in the juice of sour oranges, garlic and bay leaves. I haven't bought a lobster for 10 years, and someone is always knocking at the back door with too much fish from the day's catch. On the days that Locksley cooks, he might toss lobster or shrimp from right out of the sea with garlic and butter and hot peppers. And when people know what's cooking, we sell out before he's finished at the stove."

Traditional conch cookery, named after those who were born on the island, is an old, eclectic cuisine. Imaginative settlers brought trusted culinary practices and created new tastes out of the native offerings. Over the years, the blend of English and Cuban immigrant cultures, along with Southern and Caribbean influences, produced the cuisine known as conch cookery.

It goes far beyond conch chowder

and key lime pie. The island breezes carry fragrances of sour oranges, breadfruit, sapodilla and mango, the inspirations for a great many regional dishes. At the Waterfront Market, fishermen bring in the day's catch — yellowtail snapper, grouper and dolphin. "Just cook it quick," they say. Bucko, the market's owner, will tell you about pumpkin and rice, black-eyed peas and fried plantains.

In fact, most of the natives are eager to chat about their favorite foods — not the trendy-restaurant food but the kind that's been handed down for generations.

Miss Kitty Rowes showed me a basket of her homemade preserves. There was sour orange marmalade, Key West cherry jelly, carissa (a local plum) jam and many jars of coarsely chopped mango chutney. Lilly Day told me about her tender-

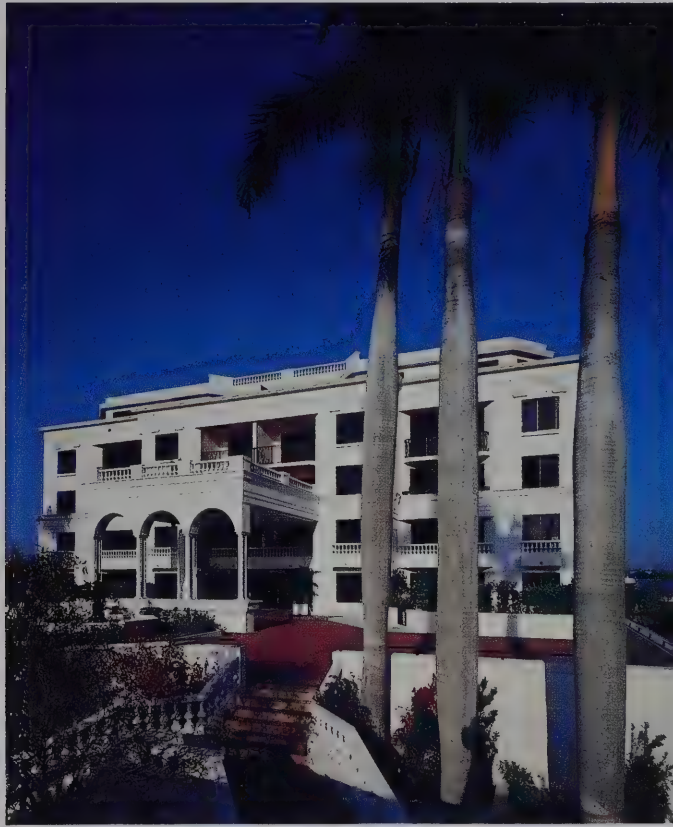
crusted papaya pie, and a lovely old gentleman in a handsome straw hat gave me a recipe for baked banana pudding that is "real good served with iced tea and a little rum."

Zack Suber, one of the owners of Simonton Court, a local guest house, is also known as an excellent cook. He and I settled in a vine-covered courtyard of the guest house, nestled in comfortable wicker in the former home of Truman Capote. He told me about bajan fish, which is slashed deep and filled with a paste of cilantro, garlic, hot peppers and lime. "I brush it with egg and give it a gentle roll in bread crumbs and then a quick plunge into hot oil." Zack serves this Barbados dish with rice cooked in fish stock, black pepper bread (a sourdough loaf studded with cracked pepper) and quickly sautéed Smithfield ham draped over sweet cantaloupe. "It's really good with a bite of the yeasty bread," he said.

CONTINUED ON PAGE 156

Porch tabletop photographed at Savannah, 915 Duval St., Key West. Coffee and meat pies: Cups, saucers, spoons and espresso pot courtesy of Fast Buck Freddie's, Key West. Photographed at The Popular House Bed and Breakfast, 415 William St., Key West. Café con leche and Jamaican meat pies courtesy of Bina's Uptown Grocery, 811 Fleming St., Key West.

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STYLISH SECLUSION

BY BRENDA SAVAGE
PHOTOGRAPHS BY KIM SARGENT

BEHIND THE HIGH HEDGES OF TROPICAL FOLIAGE AT LOST TREE VILLAGE, A CLASSICALLY STYLED HOME HAS AN ELEGANT NEW LOOK AND A FEELING OF FLORIDA.

ry homes, built the first homes in 1959. Although Ecclestone sold the property, he bought it back in 1963 and completed Lost Tree Village's development.

For the past 30 years, hedges of tropical foliage have hidden the village from curious onlookers who drive past. A 24-hour security service also protects the homes with electronic eyes trained on every movement around the perimeter of the gatehouses.

The once heavily wooded area of Lost Tree Village has maintained an air of mystery since the turn of the century. During that era, the state government surveyed the county nearly every 20 years using prominent landmarks — such as trees — as markers, according to Llwyd Ecclestone Jr., executive vice president of Lost Tree Village Corp. He now is chairman of National Investment Co., which is currently developing PGA National.

"Each time the surveyors returned, certain trees would disappear. That area became known as the area of lost trees," he said.

Something about the location — perhaps the mysteriously disappearing trees or the balmy ocean breezes — has inspired many architects. The late John Volk, a renowned Palm Beach architect, created a classically styled home that completely surrounds an open 32-by-38 atrium.

Before monolithic concrete condominiums gained a base on the shores of Singer Island and before the Oakbrook Square mall stood at PGA Boulevard and U.S. Highway 1, Lost Tree Village lay hidden between the ocean and A1A.

The late Llwyd Ecclestone Sr., a man with a vision for a community of fine, luxu-

Because the Campos like pastels, Frances Lee Kennedy used shades of apricot and pastels in the living room for warmth and an easy blend with other colors. The floral fabric on the sofa and chairs is by Cowtan and Toutie; the stripe is by Leslie Tillet.









This home appealed to J. William Campo, who owns a commercial insurance company in New York, and his wife, Dodee. After the Campos purchased the home, they hired architect Richard Kimbrough to reconstruct the interior, which they completely gutted, and Frances Kennedy to supervise the interior design.

Kennedy describes their home as “an elegant mix of traditional and modern design — a background of elegance for entertaining that works for high-powered, well-traveled executives.”

“I like to decorate a little differently from other designers,” she said. “I like to really get to know the people I design for, get acquainted with them, become friends. I want to know all I can about them and do the house around their personalities.”

Another couple she got to know well is former President Richard Nixon and his wife, Pat. She designed their Fifth Avenue apartment in New York while he was vice president.

One of the first things Kennedy determines is color. The Campos like pastels. In the main living areas, Kennedy used a peach color for its warmth and ability to blend easily with other colors. In the living room, large, bold patterns in chintz bring the peach of the wall covering into the sofa and draperies. The master bedroom is pink. The dining room is done in yellow.

Kennedy made the small dining room appear bigger by



Opposite: Kennedy upholstered the chairs to match the hand-painted desk. **Top:** Bright golden rugs double the light that pours in through the glassed-in family room. **Above:** A Lucite dining table helps make the room seem larger.

CONTINUED ON PAGE 175.



WIT AND WISDOM

BY BETTY YARMON • PHOTOGRAPHS BY CHARLES GERLI

Geoffrey Beene's insistence on simplicity and well-made clothes has been his trademark through the years. He sells only what he believes in, and that integrity has won him the adoration of scores of women who wear his clothes — despite the fact that those clothes run into the thousands of dollars for a simple suit, and much more for his intricate ball gowns.

A retrospective of Beene's 25 years in fashion design — presented in October at New York's National Academy of Design — celebrated his long-held fashion principles. His irreverent beaded T-shirts, his close-to-the-body short jackets and his success with pants are some of his landmark

achievements. He has said that women shouldn't try to be trendy or flashy but should always enjoy the clothes they wear. Their fit should be perfect; the fabric, just right. These are Beene qualities that the fashion world knows well.

Left: In step with style: Beene's jumpsuit . . . with a pair of little black gloves. **Right:** Professional style: A plaid jacket throws some curves into this slim suit.





Above: Dots and chiffon make an elegant look for after 5, accented with Beene's big, plastic jewelry and polka-dot gloves for a sense of fun. **Right:** A two-piece jumpsuit wraps around a bare midriff. **Opposite:** Beene's ballgown has a simple beaded jacket that conjures up a medieval image.



Last season when other designers went wild with froufrou and ruffles, Beene came out with a discreet, sedate and seductive collection. His current spring styles are true to form. The collection encompasses many elements of grace and charm, plus some sleek jumpsuits, which Beene believes are the wave of the fashion future for busy women. He has paired his jackets with spare dresses, and his sensuous chiffon

dresses are inset with fabric at the bodice and cut dangerously low in the back. Beene's sense of fun is apparent in his use of polka-dot gloves and big, plastic jewelry for accents.

"I design for women," he says. "I create what I think is best for them. I *feel* my fashions . . . perhaps it sounds mysterious, but clothes are emotional." ■

Fashions modeled by Patty Quinn. All accessories by Geoffrey Beene.



A SEASON IN THE RING

BY AMY ROSI



By age 6, Molly Ashe was serious about riding. Today, as a young woman of 18, her commitment hasn't wavered.

YOUNG RIDERS OFTEN GIVE UP THE TRADITIONAL TRAPPINGS OF YOUTH TO FOLLOW THEIR DREAMS ON THE EQUESTRIAN CIRCUIT.

Disguised by their severe, velvet riding hats, all the young riders may look alike. Tawny. Refined. Serious. But they are not all alike. They are not equally talented or privileged. What they share is a deep love of horses and horsemanship. They have much to

achieve. And much they must give up.

Seventeen-year-old Molly Ashe arrived in Palm Beach in January 1988 lugging her school books and three months' worth of assignments. She also had a string of 10 horses to show to make her debut in the jumper classes at the Winter Equestrian Festival. She was, as she put it, "psyched."

"I love to compete," she said. "Other trainers had asked me to ride their customers' horses. This meant I would have even more opportunities in the show ring."

For young riders, the Winter Equestrian Festival in Palm Beach at the Palm Beach Polo and Country Club in February marks the beginning of the new year; it looms as the first exam of the horse show calendar. Riders of Molly's caliber often are asked to show top horses to help "make" their reputations in the junior classes (for riders under 18) or help increase the horse's value. This opportunity is a great showcase for up-and-

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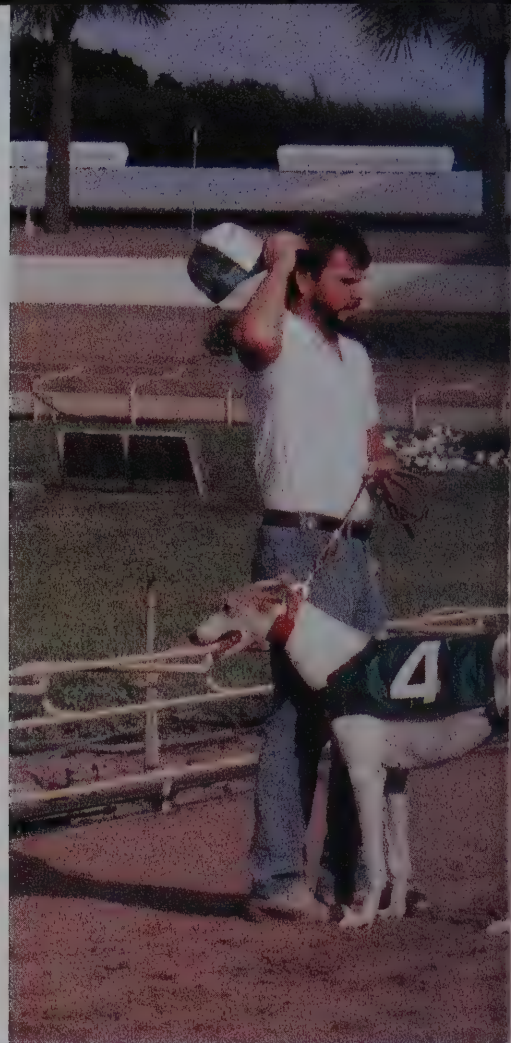


LUXE IN THE FAST LANE

BY IRA SCHWARTZ • PHOTOGRAPHS BY MICHAEL PRICE

American car-buyers are tough to figure, especially those for whom money is no object. Despite speed limits that only occasionally peak at a less-than-heady 65 mph, and gasoline prices still annoyingly higher than \$1 per gallon, our All-American craving for speed is once again rearing its windblown head, even among those of us who traditionally have been more interested in prestige than performance.

Perhaps we've decided the oil crisis is behind us, or maybe many of today's new ultraluxury car buyers came of age in an era when speed was king. But for whatever reason, performance and handling are now an important part of the prestige package. As a result, every high-end marque, from Rolls-Royce and Mercedes-Benz to BMW and Jaguar, is scrambling to build fast



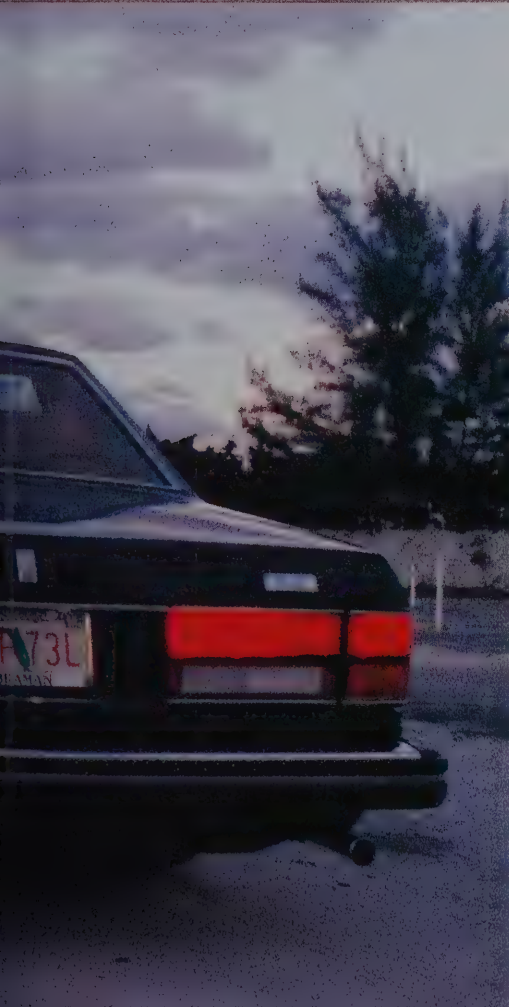


ON TRACK

Faster than a speeding greyhound, it's the Jaguar XJ6 with its 3.6-liter, six-cylinder engine and four-speed automatic transmission. The XJ6 has a 1989 price of approximately \$44,000. The Vanden Plas, a more luxurious version, is priced at approximately \$48,000.

DRIVE IN

Nothing like arriving early to get the best seat — or, in this case, view. And this is some view. At left is the BMW 750iL. Its 300-horsepower, 5-liter, 12-cylinder engine can propel the sedan to a top speed of — hold onto your popcorn — 155 mph. The car lists at \$73,500. Some changes have been made to the Bentley Eight, at right, to improve the way it handles. It is priced at approximately \$108,665. The new model on the block, though, is the Turbo R, with its 6.75-liter, V-8, turbo-charged engine. If you're interested in the Turbo R, which sells for \$150,000, you'd better make your intentions known soon. Only 250 are allocated to the U.S. market this year.





cars that can handle the straight stretches of highway and twisting bits of back road.

What are the available choices? The Italian manufacturers of expensive, exotic cars either have chosen to ignore the luxury market or abandoned it years ago. The ultraluxury market has been left to the German and British manufacturers, and each of these remaining makers has shown an abiding commitment to the very affluent buyer.

BEAUTIFUL BEEMERS

One of the most recent arrivals is the BMW 750iL, with an early 1989 list price of \$73,500. This car, successor to BMW's well-received 735iL7 series, is a technocrat hot-rodder's dream. Its 300-horsepower engine propels the two-ton sedan to 60 mph in under seven seconds, on its way to a top speed of at least 155 mph. This sort of performance would be impressive in any car, but in a large luxury sedan it is almost mind-boggling. Just as amazing, however, is the effortless way in which this powerful 5-liter, 12-cylinder engine goes about its business. Handling is agile and predictable, making this machine a pleasure to drive fast, despite its luxury-car dimensions, which include 4.5 inches more rear-seat leg room than its already commodious "little" sister, the redesigned 6-cylinder 735i.

The quiet interior of the 750iL is a leather-lined environment of limousine luxury. This quality is not often expected from the German manufacturers, whose cars often seem appointed in an almost spartan fashion. This car, on the contrary, is filled with lovely wood and leather, and it bristles with convenience items.

CONTINUED ON PAGE 159





PIT STOP

The Mercedes-Benz 560 SEL is a deceptively quick car. Don't let its quiet demeanor dupe you into passing everything on the road — including your neighborhood gas station. The 560 SEL has a 5.6-liter, eight-cylinder engine and is priced at approximately \$73,800. The 560 SL convertible is priced at \$63,400.

CLEANING UP

Aston Martin may have cornered the ultraluxury market with its Lagonda, a handmade, 4,600-pound sedan. The interior is luxe: Connolly leather, Wilton wool carpets and burl walnut. Under the hood, there's a 5.3-liter, eight-cylinder engine. And on the sticker, a 1989 price of approximately \$197,500.

The Mercedes, provided by Gulfstream Motors, was photographed at Moroso Speedway, Jupiter. The Lagonda was provided by Palm Beach Motorcars. The house was courtesy of Merrill Lynch Realty, Palm Beach.



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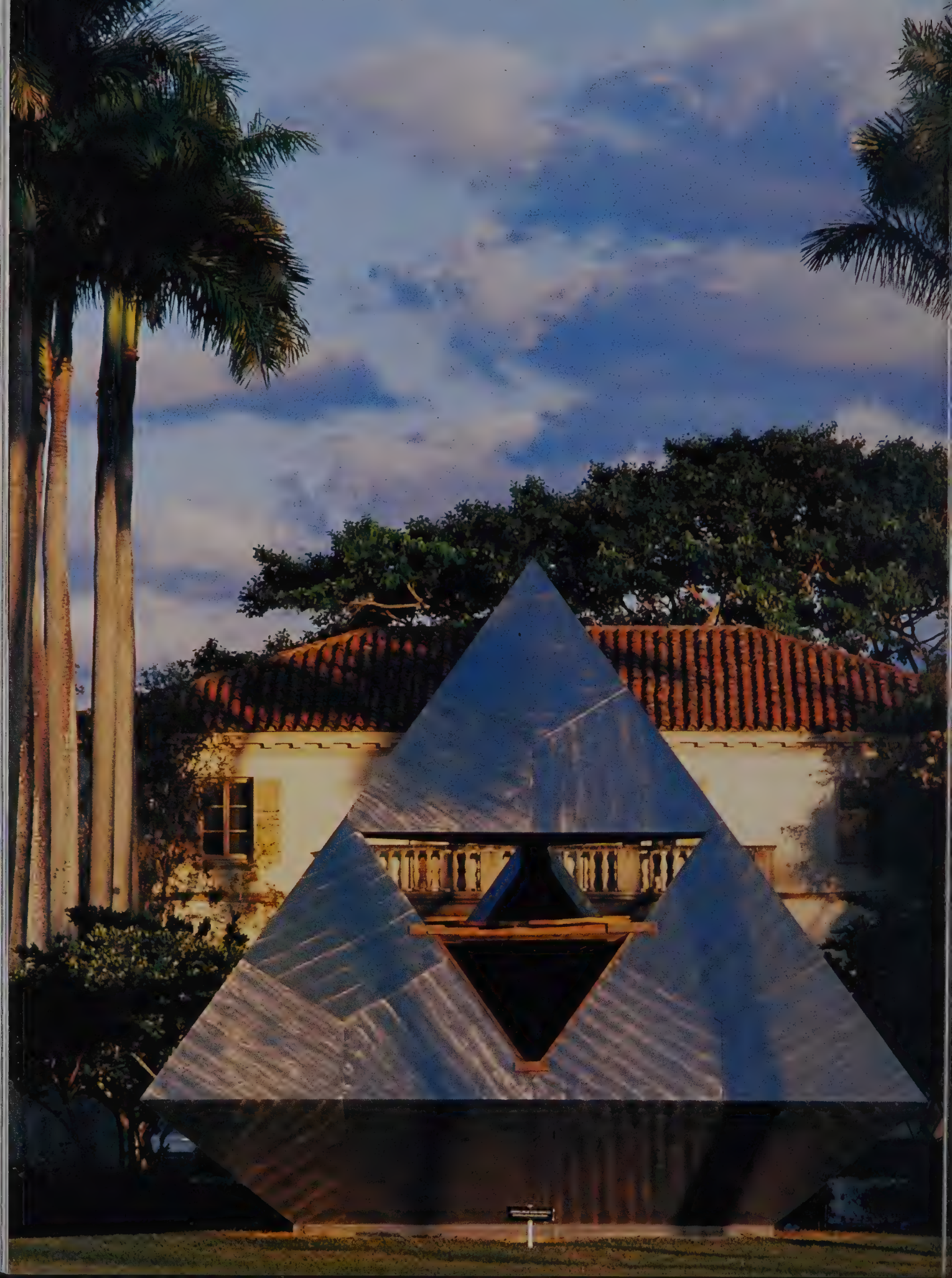
THE VISUAL ARTS:

HIGHLIGHTS,
EXHIBITS,
ISSUES



A sampling from South Florida's art scene
... **Top:** Jane Manus' Steps I, on the beach at Singer Island's Martinique II.
Below, from left: The Discovery by Candace Lovely, on display at Robert Wilson Galleries; The Long Boat by Murray Yorke, featured at Tequesta Galleries; and Queen Anne's Lace by Lonnie Leonard at Lonnie Leonard Gallery.





THE ART OF PUBLIC PLACES

BY CHRIS HUNTER • PHOTOGRAPHS BY DONNA TURNER

AS MORE SCULPTURE BEGINS DOTTING OUR LANDSCAPE, DEBATE CONTINUES OVER THE ROLE OF PUBLIC ART. IS PALM BEACH COUNTY READY TO VENTURE BEYOND 'SAFE' SCULPTURE?

Somewhere between the concept of art museums and the allure of massive horse-and-soldier statues, there is the notion that art belongs in public places. In Palm Beach County, that notion is just beginning to catch on.

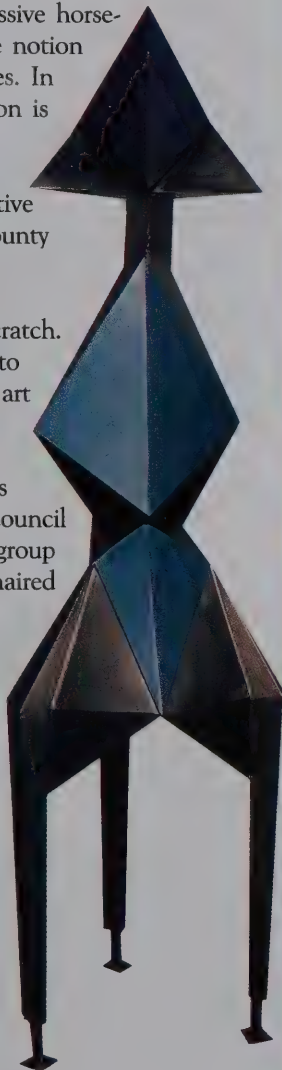
"This all started on Sept. 9, 1982," says William Ray, executive director of the Palm Beach County Council of the Arts. "We had no money, no government ordinances. We started from scratch. We simply did what we could to keep the issue of monumental art in public places."

The Art in Public Places program was pioneered by the council in concert with a group of businessmen, chaired

by Robert Armour. Their first effort brought the bronze sculptures of Palm Beach millionaire J. James Akston to the West Palm Beach City Hall Plaza. "That set the mold for what the arts council would do," Ray says.

CONTINUED ON PAGE 123

Opposite: The Society of the Four Arts is looking for a new home for Isamu Noguchi's dramatic *Intetra*.



Above: Alexander Liberman's *Aura* graces the NCNB building in West Palm Beach. **Left:** Lynn Chadwick's *Palm Beach Blue* is at the airport.

GALLERY HIGHLIGHTS

COMING SOON TO AN ART GALLERY (OR A SAND DUNE) NEAR YOU . . .



KIM SARGENT

A PUBLIC DISPLAY OF EXPRESSION: CELEBRATING THE ARTS

Invaders from the art world are planning an all-out takeover of the high-rise hallways and offices down to the grounds and on the beach at Singer Island's Martinique II development this month . . . but only for a week. The Palm Beach County Council of the Arts is coordinating In Celebration of Palm Beach Artists, an exhibition of dance, music, painting and sculpture, throughout the resort community from Feb. 3-12. Works by local artists will be displayed on lobby and hallway walls, accompanied at times by original dance and music. Meanwhile on the beach, award-winning sculptor Jane Manus will display her aluminum *Steps I* (pictured above). The public is encouraged to take a look. For more information, call Martinique II at 845-2003.



MOUNTING ANOTHER BREED OF HORSE SHOW

In case you don't do enough horsing around at this month's Winter Equestrian Festival, you might want to gallop on over to the Peter Drew Gallery at Boca Raton's Crocker Center. The gallery's February exhibits include *Horses and Their Elements*, a show in which 15 artists were invited to participate. Among the works on display is *Equinus*, a hand-cast polyresin acrylic faux painting (pictured above) by Paul Meyer. For more information, call 734-4099 or 391-4348.

BASEBALL, APPLE PIE AND NORMAN ROCKWELL

What better way to debut a new family-owned art gallery than with the work of Norman Rockwell?

Perhaps the best-known American artist ever to take his easel and sketch pad down Main Street, U.S.A., Rockwell endeared himself to his followers with his revealing vignettes of everyday life — barber shops, country stores, railway stations, baseball, first love, the joys of holidays and a lifetime of other simple pleasures.

The Kenneth Raymond Gallery, Boca Raton's newest art gallery, is giving Rockwell lovers a chance to relive those scenes this month . . . and perhaps take them home for keeps.

Featuring some 35 works by the celebrated *Saturday Evening Post* artist, the gallery's exhibit includes original oils, charcoal drawings and limited edition lithographs — all for sale. Husband and wife Kenneth Raymond and Micheline Spatola believe their gallery is offering wise investments.

"Everybody's uneasy about the stock market and other traditional forms of investments," Spatola says. "Art is in — and the art of Norman Rockwell is just beginning to take off in terms of desire and price."

Rockwell was born in New York City in 1894. He began his art training in 1909 and enrolled the following year at the Art Students League, the most exciting and innovative art school of its day. He was revered for the fruits of his 47-year tenure with the *Saturday Evening Post*. He died in 1978.

"If you think Mr. Rockwell was just a pencil and pen illustrator, you won't believe how good his oils are," Spatola promises. "Some of them look like they might just jump out and start a conversation with you."

The Kenneth Raymond Gallery is located at 799 East Palmetto Park Road. Gallery hours during the monthlong exhibition are Monday through Saturday from 10 a.m. to 6 p.m. and Thursday and Friday evenings from 8 to 10. — CHRIS ROMOSER

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Above: Rockwell's Triple Self-Portrait.
Left: Spring, from the artist's series, The Four Ages of Love.



The world is full of a number of things,

PHOTOGRAPHED BY EDGAR DE EVIA



I'm sure we should all be as happy as kings.

R.L. Stevenson

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GUIDE TO ART AND COLLECTIBLES

COMPILED BY SHELLY GUELBERT



Dale Chihuly's Scarlet Lake Spined Sea Form Set with Black Lip Wraps, Holsten Galleries.

HOBE SOUND

HOBE SOUND GALLERIES, 11870 S.E. Dixie Highway, 546-6600. John Whitney Payson, owner; M. Michelle Tyndall, director. Fine works by American artists including original oils, watercolors, batiks, sculpture in glass, stone, bronze, copper and wood. Mon.-Sat., 10-5.

TEQUESTA

PATRICIA CLOUTIER GALLERY, Gallery Square South, 372 Tequesta Drive, 744-5427. Patricia Cloutier, owner/director. Features oils by palette knife painters Italo Botti and Eldred Clark John-

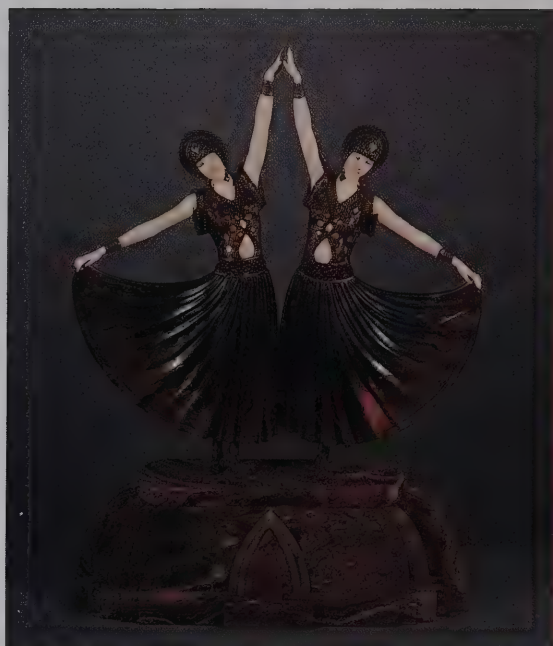
son; watercolors by Mike Smith; acrylics by Nell Revel Smith. Large selection of limited edition prints by Erte, Simbari, Sassone, Barnet and many others. Mon.-Sat., 10-5.

GALLERY FIVE, 363 Tequesta Drive, 747-5555. Paul and Paula Coben, owners. More than 200 artists are represented in fine crafts and contemporary classic clothing. Specialties include silver, alternative media, functional and decorative ceramics, blown glass and handmade paper wall pieces. Mon.-Sat., 10-5.

TEQUESTA GALLERIES INC., 361 Tequesta Drive, 744-2534. Carol Saunders, owner/director; Mar-

tin Saunders, owner. A traditional fine arts gallery which also offers sculpture and pottery. A variety of original paintings includes oils, acrylics and antique works of art. Decorating consultation, framing, art restoration and gift shop. Mon.-Sat., 10-5.

TOMLYN GALLERY, Gallery Square South, 374A Tequesta Drive, 747-1556. Tom D'Alessandro, owner/director. Contemporary works on canvas, watercolors, drawings, sculpture and limited edition prints. Monthly exhibits by regularly featured artists. Custom framing is available. Mon.-Sat., 10-4 or by appointment.



D.H. CHIPARUS: "THE DOLLY SISTERS" c. 1920

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GUIDE TO ART



Rich Hills' Egret, on exhibit at Twisted Oak.

JUPITER

ART FORECAST, 1615 Cypress Drive, 747-1334. Terry and Lyn Ganaway, owners. Specializing in art and antique appraisals and restorations. Traditional, contemporary and neoclassic works on paper and canvas. Watercolors by Ruth Ewart Muehlmeier, Marion Wilson, Pat Aube Gary and Alice Munn. Mon.-Fri., 9-5; Sat., 9-1.

TWISTED OAK, 711 W. Indiantown Road, 746-2280. Bonnie and John Le Soured, owners/directors. Features paper casting sculptures, watercolors and limited edition prints. Specializing in hand-cut matting and framing. Artist Rich Hills' Florida wildlife paintings on exhibit Feb. 3-4. Mon.-Sat., 9-6.

NORTH PALM BEACH

RAIDERS OF THE LOST ART, 12189 U.S. Highway 1, Suite 37, 627-1543. John Easterling, owner; Bob Nelson, director. This shop exhibits Amazon Basin tribal artifacts, Brazilian and Uruguayan mineral specimens and Shipibo tribal ceramics. Mon.-Sat., 10-6.

MARK RICHARDS FINE ART, 11646 U.S. Highway 1, 627-8777. P&A Art and Frame Shop Inc., owner; Barbara C. Brosey, director. This gallery exhibits graphics, oils, acrylics, watercolors and sculptures in bronze and marble. Also, marble sculpture by Tim Rider, watercolors by Gary Katz, floral watercolors by Alice Munn, original multimedia by Maryellen Shafer and soft abstract oils by Rindom. Mon.-Sat., 10-5:30.

WEST PALM BEACH

THE ELEPHANT'S FOOT, 310 S. Olive Ave., 832-0170. Marvin H. Ray and Ronald French, owners. This gallery, established in 1963, specializes in country French furniture and antique Oriental porcelain lamps. Also English and French decorative furniture and accessories. Mon.-Sat., 10:30-5.

GALA ART GALLERY, 684-4573. This shop features European, North and South American art (modern and contemporary), paintings, drawings, graphics, sculptures and tapestries. A collection of sculptures, lithographs and etchings. Limited edition of English sculptor Dame Elizabeth Frink. By appointment only. Mon.-Sat., 10-5.

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SANDOWAY ART GALLERY, 700 E. Atlantic Ave., 276-5403. Virginia Courtenay, owner/director. New oil paintings by Dan Poole, sculpture



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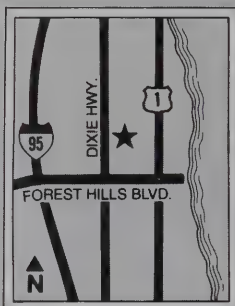
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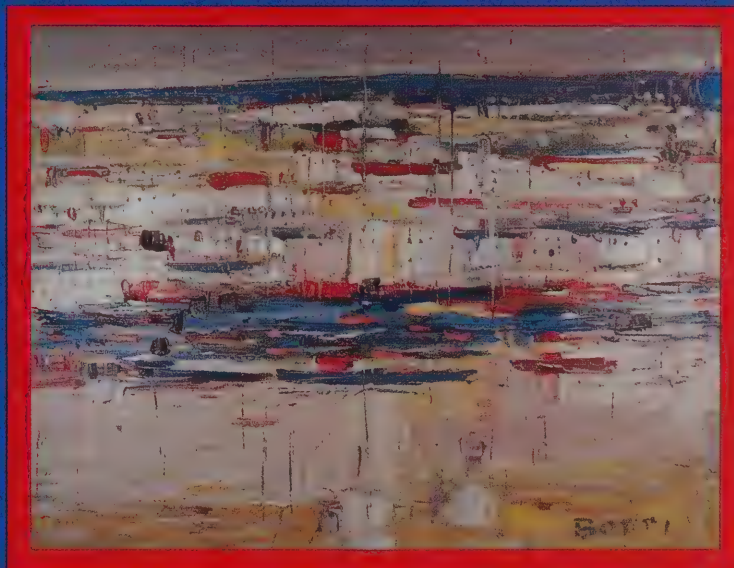
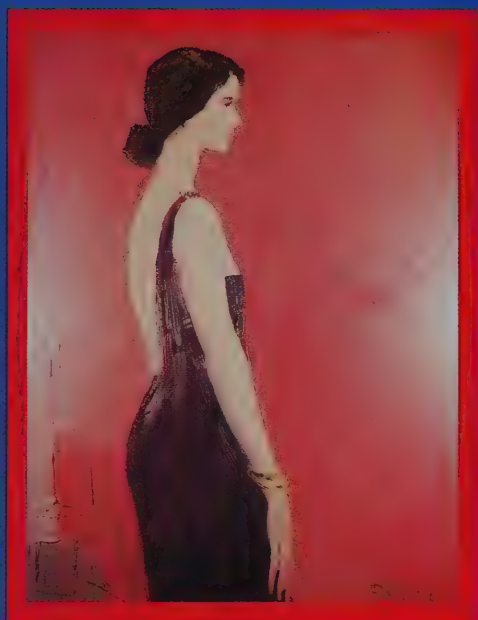
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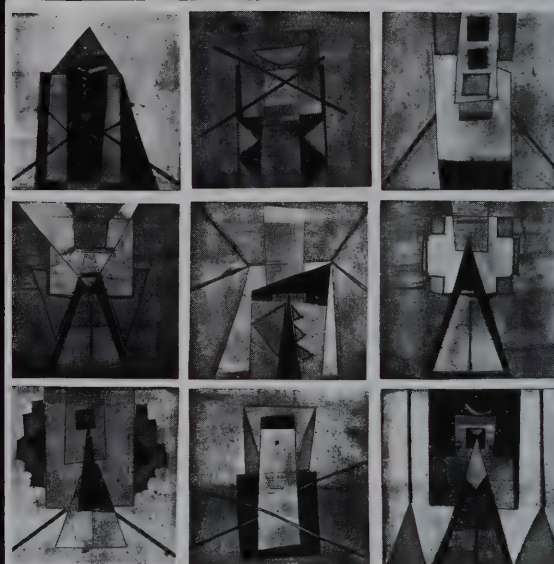
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THE ART OF PUBLIC PLACES

Continued from page 111

From such simple beginnings, a serious effort to place artworks in strategic spots throughout the county was born. The impact has been mixed, with only a handful of permanent exhibits.

"I think we have an Art in Public Places program that's a lot better than nothing," says Richard Madigan, director of the Norton Gallery of Art in West Palm Beach. "I just don't think it's focused enough, and there's been a tendency to play it a little safe. Public sculpture should be something more than simply large scale."

At its best, public art is serious art, but often it is defined by committees and becomes mere decoration. As in most artistic debates, the subjectivity of sculpture becomes an important issue.

In Chicago, for example, a large Picasso sculpture initially infuriated city officials when it was installed. But it has become a source of great pride for that metropolis, prompting the placement of other pieces by such artists as Chagall and Calder nearby. That kind of artistic evolution is only natural, says sculptor John Raimondi, a Palm Beach resident whose work was among the first featured in the county's program.

"One great piece acts as a catalyst," Raimondi says. "That's an art experience. That's what it should be. One of the first responsibilities is to

'THIS COMMUNITY HAS GROWN SO FAST, BUT IT'S STILL BEHIND CULTURALLY, BECAUSE IT STILL IS PRIMARILY A RESORT ...'

acquire art of the highest quality. Art that will reach out to the most people."

A sculptor with much experience in public art, Raimondi designed the largest bronze work in the country for the Omaha, Neb., airport, and his *Stephen's Summer* was displayed at the second Art in Public Places exhibition in the county in 1983. On loan from the collection of Dolly and Edward Fiterman, the sculpture was placed in the West Palm Beach Art Park, a sliver of land off Australian Avenue near Okeechobee Boulevard. Art Park was



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THE ART OF PUBLIC PLACES



Doris Leeper's untitled work was chosen for the Barnett Bank building on Flagler Drive.

intended to become a permanent art exhibition space. Although the initial excitement for the park's potential has dwindled, Raimondi's sculpture is still there.

Picassos are financially out of reach for Palm Beach County, so the public exhibits have not drawn much attention. With limited government funds, the public art program depends on private loans. The loan of the Raimondi piece is just one example of that dependency.

Most of the area's public art has turned to the partnership of developers for its existence. Palm Beach Gardens recently passed an ordinance requiring 2 percent of the cost of major projects to go into the arts. The massive mall, The Gardens, spent more than \$1 million on high-quality, art deco style sculptures — before the ordinance was passed. Other projects, including a new hotel center, have included art in their plans.

The arts council, composed of business people and people in the arts, has authority to spend public money in some instances, but its role is largely an advisory one. "We have given up on a county ordinance," Ray says, a bit envious of the Palm Beach Gardens vote. "Instead, we have tried to motivate private developers to commit significant amounts to art." That approach has been paying off as developers, either through direct

collaboration with the arts council or on their own, include large-scale public art projects in their plans.

Clement Meadmore's sculpture, *Trans*, was incorporated into the open plaza at the Northbridge Center in West Palm Beach. "That was the first corporate commission," says Ray, praising developer Harry Hamilton and his associates. "What we've done is informally participate with the developers."

Ray sees the arts council's role as one of encouragement for private development to pick up the slack for weak government funding. That participation has included annual public seminars on public art. "You're going to see more private and less public expenditure," he says.

Public and private sources each spent more than \$100,000 to get local and national art for the new terminal at Palm Beach International Airport. Through attorney Robert Montgomery's corporate funds, a \$100,000 sculpture by English sculptor Lynn



Plans for an art park haven't jelled, but John Raimondi's Stephen's Summer holds its ground.



DANIEL MEYER

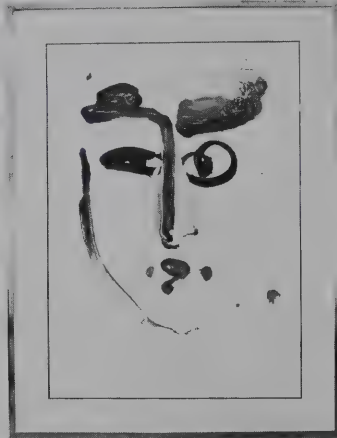
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Girl's Night Out, a playful piece by Jane Manus, at the Boca Raton Museum of Art.

Chadwick has become the focal point for an outdoor sculpture garden at PBIA. The 10-foot creation, called *Palm Beach Blue*, will be featured in a \$50,000 viewing area, also provided by Montgomery. This exhibit is in addition to the work that the arts committee placed inside the terminal.

"It will be the signature piece," Ray says of the Chadwick sculpture. "It will make the airport an important location for monumental sculpture."

With its attractive pedestrian plaza where people can view the piece, the Chadwick sculpture is exactly the kind of public art that attracts strong critical attention. There are plans to place another important piece of art at the airport, as well, in an effort to make its sculpture garden a dominant cultural feature for the county.

Ironically, the second sculpture is already a part of the county's cultural landscape. Isamu Noguchi's stainless steel triangle has been featured at The Society of the Four Arts since winning an international competition sponsored by Akston and may join the Chadwick sculpture at the airport. The Four Arts has decided to sell the sculpture and replace it with something more in keeping with the style of its other more



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A Quick Tour of Public Art

Your art-loving cousins have come in from out of town and want to take in the sights. Don't panic. It won't take too long to show them what's around.

Skipping over the typical statues of historic figures scattered throughout the county (including an odd, bucking-bronco pose of Burt Reynolds by Manuel Carbonell at the actor's Jupiter theater), you'll find the majority of public art sits in front of commercial buildings.

In Palm Beach, William Weinberg's three, colored triangles sit near the bike path on South Ocean Boulevard. The Society of the Four Arts may still have its Noguchi, but if you can't find it shimmering beside the Intracoastal Waterway there, you probably can find it at the airport. The society has an elegant little sculpture garden that makes for a nice, leisurely stroll, but the private institution doesn't exactly qualify as public art.

Zip across the Royal Park bridge

to downtown West Palm Beach, where Luis Montoya's sculpture, *Infinity*, is easily visible on Flagler Drive in front of Phillips Point. (The artist is so happy with it that he's said he'll try to travel up it as a spirit after he dies.) To the east, the Northbridge Center harbors Clement Meadmore's *Trans*, visible only from Olive Avenue. The Barnett Bank on Flagler Drive near the Flagler Memorial Bridge has a purple sculpture by Doris Leeper, founder of the Atlantic Center for the Arts in New Smyrna Beach.

If you're lucky, the arts council will sponsor an exhibition at the Government Center in West Palm Beach. An open lobby has been transformed into a public gallery highlighting local art and artists. It's also possible to spot a couple of George Jenkins sculptures outside, although one of them may have been moved to a new parking garage facility being built downtown.

Next, spin out to the Palm Beach International Airport (on Australian Avenue between Southern Boulevard

and Belvedere Road) to spot Lynn Chadwick's big *Palm Beach Blue*. The hanging aquatic-life sculptures by Paul Aho are worth a peek too. You'll probably see even more airport sculpture if the arts council's plans are successful.

On Palm Beach Lakes Boulevard, check out the Liberman sculpture at the NCNB building and *Shaving* by Cross in front of Flagler Federal. *Shaving* is a modern sculpture that looks exactly like its name.

Drop by the Palm Beach Community College campus in Lake Worth to see five sculptures donated to the school by the Lannan Foundation. Most of Lannan's sculpture collection was given to the Dade County art in public places program, but it's nice to see the few that were left to PBCC.

It's always worth a visit to Boca Raton to see the sculpture garden at the Boca Raton Museum of Art on Palmetto Park Road. You might also want to put Boca Place at 1 Glades Road on your agenda to see Robert Helmsmoortel's giant sculptures.



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classical art works. While a formal announcement was still pending in December, the piece is considered a natural selection for the airport.

"This community has grown so fast, but it's still behind culturally, because it still is primarily a resort and that does limit what can happen here," says David Miller. As director of Art Investors Inc., a company founded by Akston that is buying back the sculpture from the Four Arts, Miller has been part of the county's efforts from the beginning. "I think the program for arts in public places will be encouraged by people seeing the airport."

The airport program at least has inspired the same cooperation between public and private resources for the new judicial center planned for downtown West Palm Beach. The discussions about the art are just beginning. "We'll have to match \$500,000 with private funds," Ray says. The center is scheduled to open in the 1990s.

The arts council is not linked to every public art effort, however. Luis Montoya's *Infinity*, a 32-foot piece unveiled in December in front of Phillips Point on Flagler Drive, was commissioned by the Goodman Co. for Phillips Point. While the arts council was not part of the arrangement, Montoya, a Spanish sculptor who has made West Palm Beach his home for more than 20 years, still is excited about the council's potential.

"I think art in public places would be an important thing to happen in this town. The town was completely negligent for 20 years, and I'm happy to see some people realize it and do something."

Another example of privately financed public art is in Boca Raton, where Robert Helsmoortel has two monumental sculptures in the Boca Place office complexes. Commissioned by Boca Place developers, the internationally known sculptor never had any dealings with the arts council. Seagram's recently commissioned him to create a 105-foot sculpture in Hollywood, Fla., which undoubtedly will become the largest example of public art in the state.

"I create a piece exactly for the space," says Helsmoortel, who calls his

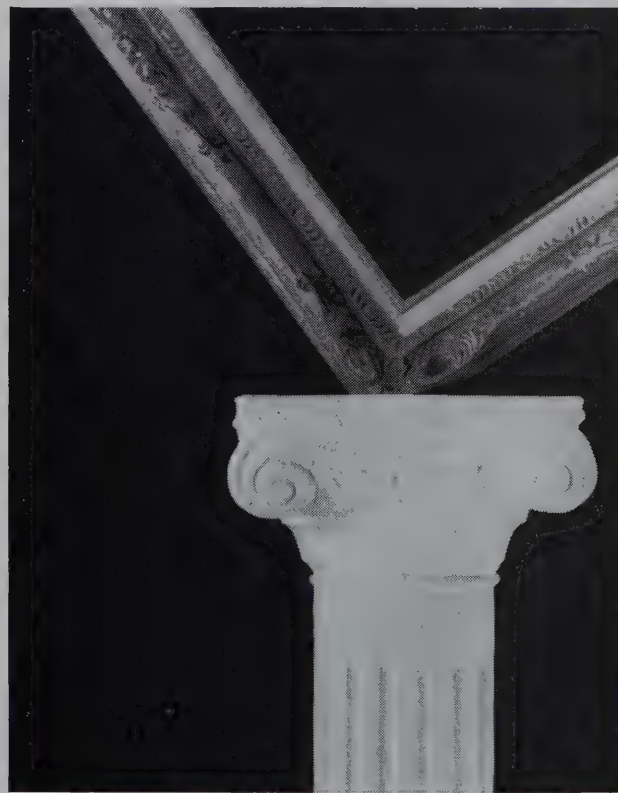
untitled sculptures "abstract classical." Like Ray, Helsmoortel is pleased that developers are willing to include art in their public gardens and atriums. "I think it's very important for the public to have this kind of art. It makes buildings much more humane."

The primary example of outdoor art in Boca Raton can be found at the Boca Raton Museum of Art on Palmetto Park Road. Museum director Roger Selby is proud of the 12 sculptures by such artists as Kenneth Snelson, George Rickey, Walter Dusenbery,

Beverly Pepper, Bernard Venet, Jeff Whyman and Hans Van de Bovenkamp that make up the collection. Palm Beach County sculptors Jane Manus and Bill Reed also are represented. "Come back in a few months and there will be more," he says.

"There's not a lot in Boca," Selby admits, "but I'd like to see it happen. If we could go through Boca and take pictures of good places to put art, then I could start making efforts to borrow sculptures. I think we could put together wonderful sculptures."

CLASSIC



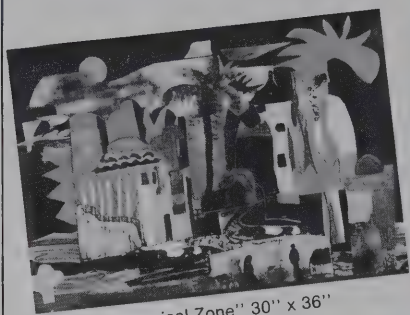
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Also at the Boca Museum: Relationship with Right Angle by Salvatore Zagami.

Developer Llwyd Ecclestone Jr. worked with the arts council in choosing prominent sculptures for two of his West Palm Beach properties. Alexander Liberman's red *Aura* stands in front of the NCNB building, and Charles O. Perry's *Shaving* is at the new Flagler Federal tower.

The blue spiral of *Shaving* matches the color of the Flagler Federal tower

as neatly as Liberman's *Aura* matches the bright red letters on the NCNB building. Meadmore's *Trans*, a cool matte black, also happens to match the Northbridge Center. Yet Ray says the apparent color coordination is not a consideration when the committee chooses art.

"There's really so little here," says Miller. "And nothing terribly exciting has been done. It's not great, but when you deal in large-scale sculpture, it's hard to draw the line on what is decorative."

That's the difficult aspect of public art. There are significant attempts by the arts council to borrow and display art, but Ray doesn't believe that Palm Beach County is ready for much more than "safe" art.

"We'll have decorative, figurative or mildly abstract works of obvious and accessible beauty," he explains. "But it won't be Motherwell or Rockwell. We avoid both extremes, from the tastelessly sentimental to the avant-garde, but none of it is junk." ■

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A SEASON IN THE RING

Continued from page 102

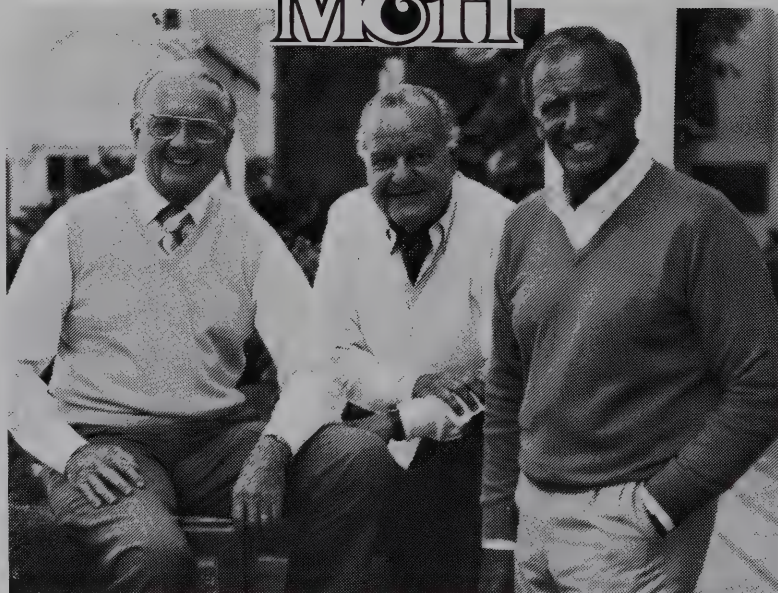
coming talent, and Molly excelled that winter. She ended up the circuit champion of the Winter Equestrian Festival in the junior hunters on Sporting Life, one of her favorite horses, and just missed being named circuit champion of the junior jumpers her first time out on Gabriel — felled by a final fence.

Even with this heady success, Molly was disappointed. "Now that I look back on it — it was great — but when it was happening, I felt like I was in a continual slump. My biggest mental problem is that I felt I kind of came out of the blue," says Molly, a slender, strawberry-blond who was circuit champion in 1987. "Everything just sort of fell into place in 1987. I never expected it. At the start of the year, I felt everyone was watching me to see if I could do it again. I know I am too hard on myself. If I miss a jump on the first horse I ride, I can count on the rest of the day going wrong."

**'IT'S HARD TO
LOSE A HORSE, TO
EXPERIENCE A
HORSE GOING
ON,' SAYS YOUNG
EQUESTRIAN MOLLY
ASHE. 'I LOVE
TO FEEL THAT I AM
COMMUNICATING
WITH THEM. IT'S A
GREAT FEELING
WHEN A HORSE
UNDERSTANDS YOU.'**

This kind of self-applied pressure is typical of the top junior riders on the prestigious A-rated American Horse Shows Association hunter/jumper circuit. Spurred by dreams of riding in the Olympics, these teen-age equestrians follow the horse show circuit from Palm Beach in January to Madison Square Garden in November. They bypass their high school years, working as equestrian students, riding five to six horses a day, six days a week, showing 35 weeks out of the year. They leave the security of home and childhood friends to share apartments with other riding students and take correspondence courses on the road, ultimately missing graduation to attend horse shows.

M&H

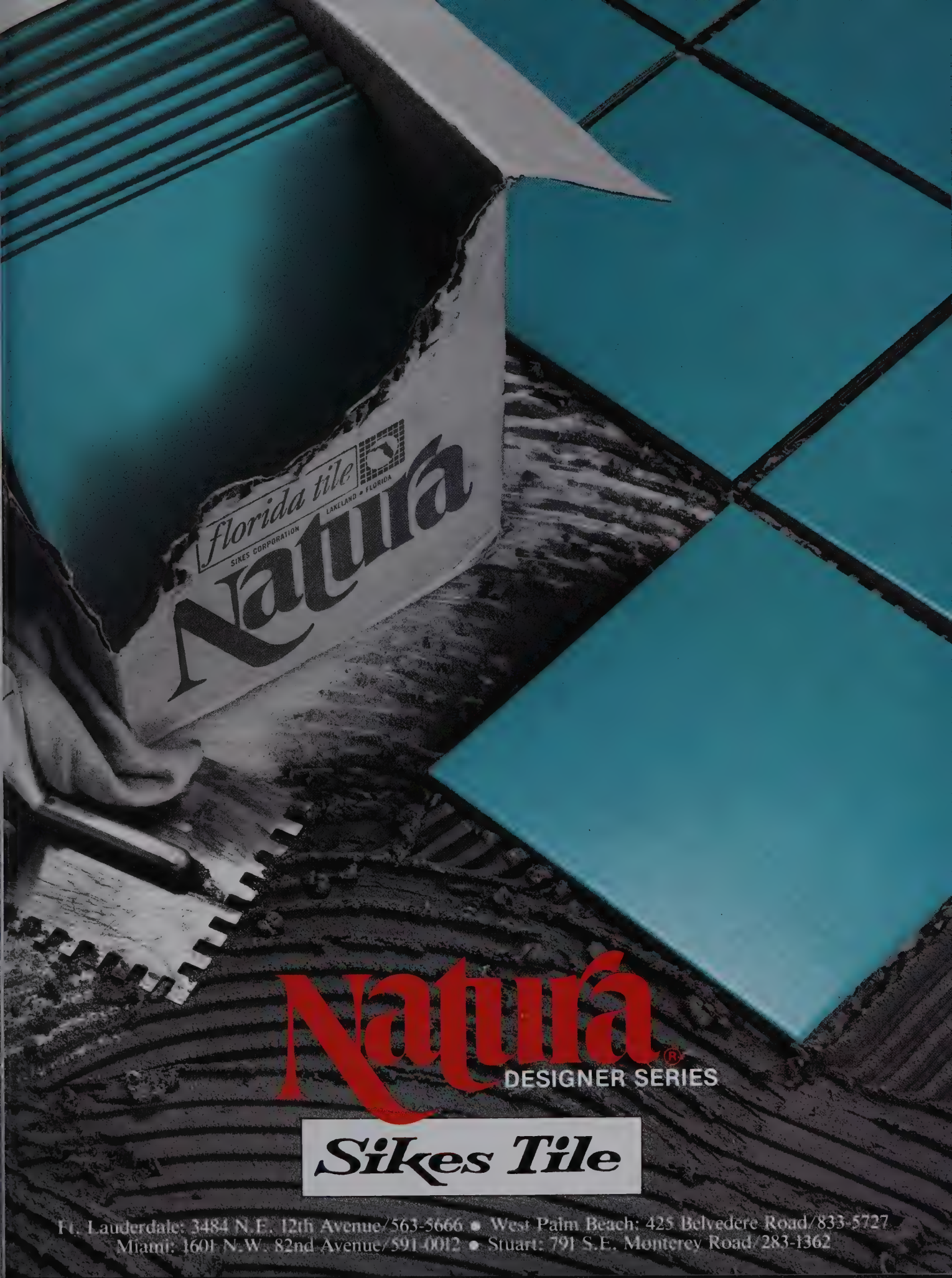


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A SEASON IN THE RING

For Molly, then a senior at Bear-don High School in Knoxville, Tenn., it was what she wanted to do. Last year, she put her teen-age life on hold and moved to Colts Neck, N.J., after the Winter Equestrian Festival to work with her trainers, Bill Cooney and Frank Madden, who operate Beacon Hill Show Stables. This kind of move is not unusual for Beacon Hill students, who may come from as far away as California and Arizona — horses in tow — to work with Cooney and Madden. They hope to triumph

in the highly competitive junior equitation classes, which judge riding ability, and hunter classes, which judge the horses' perfection.

"It was a mutual decision between us to bring Molly to Beacon Hill," says her mother, Susan White Ashe, an energetic blonde who has the same warming smile as her daughter. "I knew they would help her get the confidence she lacked and the final polish and experience she needed to win in the ring." Mrs. Ashe also moved to Beacon Hill and became

the stable's business manager and assistant trainer. And Molly was a working student, helping with barn chores, lessons and riding assignments to help foot the bills. Molly's father had died two years ago, and the loss drew the family even closer.

As hard as it was to leave her childhood friends and miss out on her last year of high school in Tennessee, Molly easily adapted to life on the circuit. "On Mondays, when the stables are traditionally closed, we would all go to the beach when we were in Florida. During the summer, I got into playing tennis with a stable friend on my day off."

Actually, Molly admits, life at home could be a little boring compared to the adrenalin-charged atmosphere of the horse shows. "At home, we would just drive around, go shopping, hang out," she says. The only late nights for teen-agers on the circuit are the pre-dawn workouts before a show. As for boyfriends, Molly had to leave one back home. She knew he would have difficulty understanding how she could sacrifice so much. "He wasn't a horse show person."

The junior classes prepare riders for advancement into the show-jumping grand prixes and a possible place on the U.S. Equestrian Team. In the Seoul Olympics, 24 year-old Greg Best was the show-jumping individual silver medalist. Six years ago, he was just one of the "juniors," as they are called on the circuit. That Olympic dream is what makes the most talented young riders willing to give up the traditional high school years to perfect their riding techniques and try to win the coveted junior medal classes.

With those goals in mind, Molly pushed herself to earn good grades, get accepted at the University of South Carolina and win championships at almost every major show she attended last year. It was a juggling act worthy of a young rider who shows the promise of winning future gold. Olympic gold.

Cooney, who was Molly's mentor as well as her teacher, describes her as "the most naturally talented young rider with the potential to become a professional that has come along in years. "She was born with it," he said.



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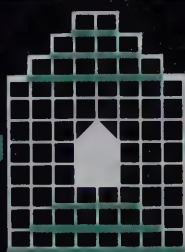
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A SEASON IN THE RING

"Molly has so much feel on a horse. She doesn't even know how much she has yet."

That natural ability is driven by a deep-seated desire that is, ironically, rooted in defeat. At the prestigious ASPCA Maclay Horsemanship Championships at the National Horse Show in New York in 1987, Molly was one of the favorites to win, and she wanted a victory as much for her family as for herself. Her mother, now a noted trainer and Molly's first coach, had won the sister ASHA Medal Class in 1958. Molly's 20-year-old brother, Neil, had tried to win the Maclay championship in 1986 and ended up in fourth place. But it wasn't Molly's day that year, and she ended in fourth place.

"I was riding the 1986 AHSA Medal Champion, Charge A Count, and everyone was expecting me to win," Molly remembered. "I hadn't dealt with pressure like this before and just couldn't handle it."

Hysterical and disappointed in herself after the loss, Molly confronted her trainers. "I remember Frank and Bill telling me not to worry — reminding me that if I had won I would have very few goals left for my final year as a junior. This made a lot of sense to me, so I went home happy, trying not to destroy myself for a split-second decision on an approach to a fence that probably cost me the Maclay. I put my mind on schoolwork so I couldn't think about riding. I have learned this kind of discipline, I think, because riding at Beacon Hill has taught me to do things I don't want to do to overall better myself." She decided to devote 1988 to full-time riding.

A lot of that time was spent with one horse in particular. She has come to think of the fabled 9-year-old Sporting Life as her "baby," although he never has belonged to her. "He was the one that helped me the most. He was my kind of horse," she says. Molly was the one who brought the horse along and made his reputation. Then, at a very young age, she learned that horses can be sold out from under you. Although she still has permission to ride the horse, she finds it is not the same. "It's hard to lose a horse, to experience



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A SEASON IN THE RING

JAMES PARKER



Molly, left, and Karen Nielsen, a good friend and fellow competitor, share a secret on the sidelines.

a horse going on." That attachment comes from something stronger than just affection for the animal. "I love to feel that I am communicating with them. It's a great feeling when a horse understands you."

Of all the horses she's ridden, her first love is her family's 15-year-old black, Dutch-bred gelding.

Orpheus is the only horse that Molly actually owns, and he has taken Molly and her brother to the Maclay

finals for the last few years. The horse now suffers from a respiratory ailment and is in semiretirement at the family homestead in Knoxville, Tenn. But every fall, they get him back into shape for the indoor circuit and the three medal finals. Molly may ride as many as 20 different mounts a year, but when the end of the year comes around, she relies on Orpheus.

Molly began on the hunter ponies at age 5 and was the most famous pony rider of her day, winning every conceivable trophy. "I learned to ride the pony by the seat of my pants. Orpheus taught me how to ride a horse. He totally shaped my riding."

Still, that devotion is not all that horsemanship demands. Hard work paves the road to a championship season. The Palm Beach Polo and Country Club becomes a veritable training ground from mid-January to mid-March while new horses are tested; riders intensify their instruction, and every weekend there is a horse

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A SEASON IN THE RING

show. Beacon Hill moves its entire operation to Wellington. Their 20 students either commute from home or move there and enroll at the Fort Lauderdale Winter School.

Molly has been coming to Palm Beach since she was 12. She has attended the Winter School since eighth grade, tagging along after her brother, Neil, who was one of the leading junior riders of his day. He was named the 1986 Junior Rider of the Year at 18, a title Mrs. Ashe had earned 30 years earlier.

"It was hard to be the youngest coming up," Molly admits. "It has definitely made me very responsible. When Neil and I were showing in the same classes two years ago, it was very competitive — for Neil more than me — because I didn't realize that I might actually beat him!" She also had the difficult task of taking lessons from her mother. Up until Molly's move to Beacon Hill.

While in Palm Beach, Molly would attend school from 8 a.m. to noon, arriving at the barn around 1:30 to work her horses. From Thursday through Saturday, she was in shows. Her trainers were careful not to overload her with too many riding assignments and chores, as the danger of burnout is high in young riders, especially for one so hard on herself. Other Beacon Hill riders pitched in and helped her exercise her horses.

Contrary to the notion that these students all come from wealthy backgrounds and do little more than mount up to take a lesson or show, the Beacon Hill program is decidedly hands-on. The riders do everything from assisting the grooms to cleaning their tack to loading the van for a show, still managing to ride four or five horses a day.

Even with all the riding and hard work, there is still time left over for real friendship — strengthened by common goals. Molly's best friend, Karen Nielsen, is one of her arch competitors, also in the hunt to win the coveted Maclay. In fact, these two girls both were accepted at the University of South Carolina and may one day be roommates, although Molly is putting at least her freshman year on hold to see what her first year out of the juniors will bring.



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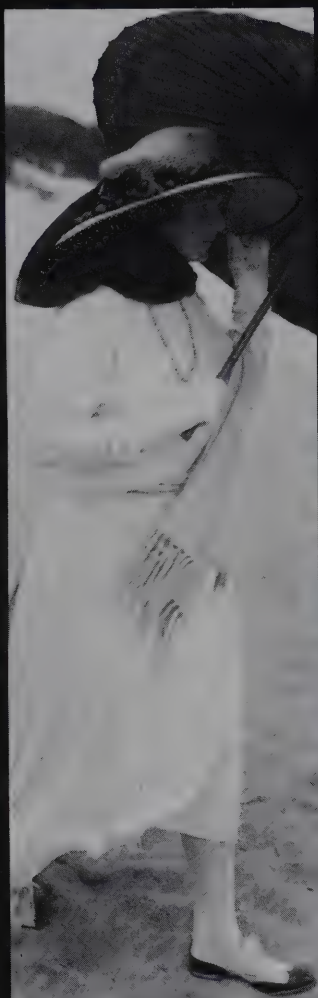


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A SEASON IN THE RING



PENNINGTON GALLERIES

Molly appeared in a pony class at the age of 3, led by her mother, Susan, a noted rider in her day.

Come March, the horse show caravan moves to the Florida State Fairgrounds in Tampa for the remaining weeks of the WEF circuit, the next leg on the junior odyssey. "It's always sad to leave Palm Beach, because it's like a fantasy land," Molly says. Tampa is one of the hardest times of the year. "You are going non-stop. Since I could no longer attend the Winter School, I flew back and forth from Tennessee [to attend school]. I got the flu and just kept on showing all my horses."

Molly took a much-needed break after Tampa. The young rider's year conveniently allows a two-month break for those on the circuit to go home, catch up on school work, go to the prom and plan for graduation and college. "When I came back in May, it was just like starting over from scratch. It's hard to get yourself out of a slump if you are constantly going. I purposely didn't sit on a horse for two months." The rest did Molly a world of good, and she came back in top form.

"Bill and Frank let me set my own goals. When I came back from Florida, I wanted to focus on the flat work," she said. (Equitation classes, where the rider is judged and not the horse, are divided into two phases — over fences and on the flat.) "I wanted to improve my position on my horse. The year before, I was always called back on top [rated with the top score for the final test] after the jumping and fell back on

my flat work. That blew my mind right there. To help correct my position the first week back after Florida, my stirrups were gone. I rode everything without them to force my body into the right position. Now, I look at my flat work as one of my strong points. After lessons every day — indifferent lessons — one day it just came to me. I said to myself 'Wow! I can really understand this. I can feel this now.'"

It proved to be an exceptional summer for Molly. Her first show back she was named champion of the junior hunters on Sporting Life, who is owned by Sloan Brown; her second mount, Lion in Winter, owned by Kenmere Farms, was reserve champion. She triumphed at the 100-year-old Devon Horse Show in Pennsylvania by being named Best Child Rider for the second consecutive year. At the Ox Ridge Show in Darien, Conn. — a show her grandfather, Gilbert White, helped establish — she won all the equitation classes and was Equitation Champion on Sporting Life. She went on to dominate the summer's most prestigious show in the nation, the Hampton Classic in Bridgehampton, N.Y. She rode Sporting Life there to win one division hunter championship; she won the second division on Lion in Winter. She also won the \$10,000 Junior/Amateur-Owner Hunter Classic on Sporting Life and was second with Lion. She was named Best Child Rider for the fifth time at that show.

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A SEASON IN THE RING

mental break before the rigors of the indoor fall circuit, Beacon Hill riders go to Europe every August to study and show. Last year, they went to Switzerland and Germany. Molly won a class, but her biggest thrill came when she was invited to ride the grand prix dressage horse that belonged to one of Germany's leading riders.

While Molly was in Switzerland, her mother rode Orpheus back into show shape. When Molly returned, she won four gold medals with Orpheus in the USET equitation class as a warm-up to the three medal finals.

The finals constitute the Triple Crown of horsemanship for junior riders; although no individual rider has ever won all three, most of the top Olympic and grand prix riders have won at least one. Molly, like most top young riders, had set her sights on trying to win all three.

The first of these is the USET Finals at the U.S. Equestrian headquarters in Gladstone, N.J. Her brother had won this difficult class in 1986, but Molly ended up 10th, which broke her dreams of a triple medal sweep.

With no time for regrets, she went right on to win the Southeast Maclay Regional Finals in Asheville, N.C., for the second consecutive year, making her one of 99 juniors to advance to the Rolex Maclay Championships at the National Horse Show.

October marks the start of the indoor show circuit, and Molly and Beacon Hill went to the Pennsylvania Horse Show in Harrisburg with 12 riders qualified for the AHSA Medal finals. Molly had a superb round but ended up fourth in a close decision by the judges. Even more disappointing, Orpheus' respiratory problem cropped up and kept him from going on to Madison Square Garden for the Maclay Championships.

Sandwiched in just before the Maclay is the fabulous Washington International in Landover, Md., outside of Washington, D.C., where Molly's reputation as a hunter rider has been cemented. She has the double distinction of being the only young rider named Best Child Rider of the pony hunters for two years in a row as well as Best Child Rider of the junior division. Mol-

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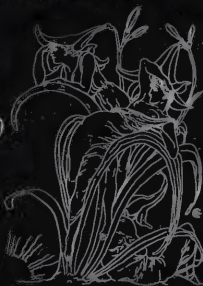
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A SEASON IN THE RING

ly triumphed again in Washington in 1988, clearing her way to the Maclay by being named Best Child Rider a second time.

The week before the championship, Molly and her fellow students intensified their instruction at Beacon Hill. At this juncture, the horses and riders are ready to peak; it is a matter of refining the movements and position, attempting to practice elements of the possible course (designed that year by the 1984 Olympic Show-Jumping gold medalist, Conrad Homfeld).

When the riders finally arrive at the National Horse Show in New York, it is a case of *déjà vu*. It always feels as if one has never left. The year comes to a halt; all the hard work and joy is reduced to a matter of seconds in the ring — win or lose. Molly has had her share of victories and sorrows in the four years she has qualified for the championship. Last year, although she lost the Maclay, she was named champion of the junior hunters. This was her final chance at the ultimate goal.

Early Sunday morning on the last day of the horse show, the 99 riders face an elimination class from which only 21 will go on to the actual Maclay Championship finals that afternoon in front of a crowd of 15,000. Parents sit tensely in the empty arena. (Movie star Charles Bronson is among them, as his daughter, Zuleika, is among the competitors.) Riding her beloved Sporting Life, Molly did well in the first jumping phase, but the horse's tongue got caught over the bit in the flat phase, and she dropped to 11th ranking.

The test was a good measure of horsemanship abilities, and Molly rode her baby Sporting Life almost flawlessly. But she made a "bobble" or a hesitation in a change of direction that she couldn't afford to make, being so far down in the standings. Even so, other riders made similar mistakes, and it was a cliffhanger until the end when Molly was pinned fifth. She came out of the ring smiling, and her junior years were over forever.

The very next day, Molly became a young professional, working for Beacon Hill as an assistant trainer and riding instructor, helping the younger

Maclay hopefuls get their bearings. She will be back in Palm Beach this February, making her debut in the amateur ranks, riding for Beacon Hill and her customers in the hunters and jumpers. (Horse show rules allow professional riders to continue showing with amateur status.)

Putting college on hold for awhile, Molly will work toward show-jumping grand prixes. She is worried that, even though she almost won the WEF Junior Jumper Championship last year, she has yet to get a jumper to show. "She'll get them," assures Madden, her coach. "It will all come to Molly. You just have to pay your dues."

So now the seasoning of a young professional begins. Her junior years behind her, Molly will once again start at the bottom rung, eventually showing in the same classes with the likes of Joe Fargis and other Olympic riders.

"I don't necessarily have the intention of staying in this for the rest of my life," she says. "If things don't work out, there's no point staying with it."

Her academic interests are math and engineering, and she can see herself married with children. "However," she says with that Ashe determination, "if it's going to come my way, I'm going to stick with it. I don't want to do this on a small scale."

Molly is a born competitor. When she was little, she chose between figure skating and riding, never uncertain that she was aiming for the top. She rode the ponies with a boldness that made her an idol to other fledgling equestrians. She struggled through the fiercely competitive junior years, learning, as she puts it, "to keep a poker face — to smile when everything is going bad. To make it work. I can't stop the pendulum now." ■

Winter Equestrian Festival Schedule

Feb. 1-5: Wellington Pre-Festival
Feb. 15-19: Palm Beach Classic
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Feb. 22-26: Insilco Masters
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drop. "I come back several times a year for the sun, tarpon fishing and the people. I love Key West. I own property. I'll probably end up here after my daughter is older. There are too many drugs around for child-rearing. Sure, Key West has grown since the 1960s, but it is still small and select and, in my opinion, the great alternative."

Naturally, growth and higher prices affect any desirable waterfront locale. Yet, in 25 years, Key West hasn't changed all that much. It retains much of its backwater charm. The growth complements the positive aspects of the island. Not all locals are crazy about the T-shirt shops, boutiques, high-rise condos, more residents and constant tourism. But, for what has transpired, Key West looks very good. Boutiques are quirky and clever with-

'I WANTED TO HELP THEM BECAUSE I'M A PEASANT AT HEART. I WOULD HAVE MADE A GOOD MAYOR. I WILL DO ANYTHING TO KEEP KEY WEST,' SAYS CAPT. TONY TARRACINO, 71.

out being overly trendy. New designers from New York and London are moving south and adding a cosmopolitan air to the laid-back downtown streets. New hotels are low-rise, and their open Spanish/Mediterranean architecture blends beautifully with Old Town's 600 gabled and turreted homes. Restaurants and people-watching cafés with 19th-century porches accentuate the outdoors in the greens, blues and pinks of the subtropics. Their prices, in some cases, are as high as \$100 for dinner for two. But as one restaurateur put it: "If we don't open them here, they'll travel north to get that style of dining."

A closer look at Old Town proves both exhilarating and nostalgic, a trip back to the freedom of the '60s with a dash of salt air that makes even the smallest shop seem like heaven. I have coffee around the pool at Casa Marina on Reynolds Street because orange juice is \$2.75, definitely a tourist price.

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KEY WEST

This pink low-rise is the oldest hotel on the island and looks like a fancy guest house in Lisbon or Havana. Trees shade the porch, and sailboats dot the water behind.

A bit closer into town I reach Duval Street, the main drag. From land's end, I stare all the way down to the Mallory Square Pier and out to the Gulf of Mexico. I decide to have a small breakfast on the porch of an old home/café. I sit and watch people begin their day in an atmosphere that is actually tatty in spots — much like a

dowager with rain spots on her silk stockings — and far more pleasant for the imperfections.

Mornings in Key West have a charm second to none. There is no rush to work, no worry over catching a bus or subway or taxi. Everything is sparkling and quiet; the sky is deep blue. Tennessee Williams once wrote that his plays usually happened on lovely mornings, the "best written in my Key West studio." I watch buggies and mopeds and motorbikes wiggle down Duval Street. They turn in and

out of quaint side streets that look like European vias with as much to offer as the main route. Across Duval, in a small *boulangerie*, I smell cheeses and pastries and fresh coffee beans, and I wish I had room for another breakfast, which is by far the best meal of the day in Key West.

Instead I wander down Duval Street.

Beneath the gingerbread architecture, the trusty old Conch Train a carbon copy of the San Francisco trolley — rolls along. For years, it has taken tourists around the town, showing them Key West landmarks: Shorty's Diner, where Harry Truman used to breakfast after taking his morning walk; Hemingway's favorite bar, Sloppy Joe's, and his Spanish Colonial home with the island's first swimming pool (it cost \$20,000); the restored Victorian home that John James Audubon visited while painting the "Birds of America" series; the wrecker's museum and 110-foot tall lighthouse; the aquarium where sharks are hand-fed; a school for performing dolphins; the Key West Cemetery where tombstones say, "I told you I was sick"; and Mel Fisher's treasure trove of Spanish galleons, emeralds and other goodies he has recovered from his many diving expeditions.

Down Duval Street are art auctions, antique sales, church bazaars, flower shows, galleries for every taste, pottery stores featuring holloware by local artisans, a couple of theaters — one owned by Boca Raton's Jan McArt — funky department stores, more Banana Republic-inspired stores than I can name and delightful, palm-lined, Bourbon Street-style restaurants of countless variety. It's no wonder that a literary seminar takes place here each January: Everything about Key West is creative, historical and educational.

A couple hours have passed when I arrive at the white, two-story clapboard structure made famous by Truman. Although Thomas Edison stayed there during World War I to work on antisubmarine devices and John F. Kennedy sunned his face out back, Truman, as president, used Quarters A as a winter retreat. It became known as the Little White House, one of several historical build-

Photography by Rick Loper



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A Realistic New Year's Resolution

How many times have we made resolutions with the greatest of intentions? "I'm going on a diet next week" or "Starting tomorrow, I am going to swim, ride the bike or exercise for a half hour every day." Over one-third of all mature adults admit to trying to diet to lose weight. Most admit that their motivation is primarily cosmetic. However, looking better can accompany *feeling* better. I want to help you to incorporate a program which will promote your general health, make you look and feel fit, reduce stress, and reduce or REVERSE THE AGING PROCESS.

Changing Nutritional Habits

Changing our nutritional habits requires a great deal of understanding, goal orientation and behavior modification. It is not just a matter of "giving up desserts." Understanding an individual's specific nutritional needs requires a careful medical history, laboratory blood and urine analyses, and an understanding of current eating habits and preferences. Previous failed attempts at nutritional control are also important. Every individual must be seen as a unique organism with distinctly different needs. What may work for one individual may not work for another.

I believe that what we eat affects our mood and disposition. Stress also identifies what parts of our bodies are weak or impaired. Once a patient's needs are understood, it is possible to move forward into the phase of Goal Orientation.

Short Term & Long Term Goals

All nutritional goals are established initially "one day at a time." We set a goal to follow a specific plan for eating that will be for one particular day. Often, if a patient has difficulty with motivation in the goal-orientation phase, I will suggest a medically approved protein-sparing, safe fasting program. Otherwise, food — good, wholesome, delicious, fresh and healthful — will be prescribed. Each patient has only to accept a goal of progressive change for one twenty-four period at a time.

Behavior modification is changing the way we think, react, behave and purchase food. At the Palm Beach Health Center, I will



guide your thinking and decision-making concerning your nutrition and health. We work together toward a slimmer, more fit and healthy body.

"Exercise by Prescription"

In addition to modifying behavior to reach nutritional goals, we must develop an exercise plan. What could be more individual than specific exercise needs? What sort of exercise should you do? How much and how

often? What goals should you establish for yourself on short-term and long-term bases? When you take into consideration the fact that even short walks produce leg cramps in some people and backaches in others, you will begin to understand the complexity of what I call "Exercise by Prescription."

Certain joint conditions such as tendinitis, bursitis and lowback syndromes require physical therapy followed by rehabilitation to restore normal function and pain relief. After a joint has been injured and healed, it requires specific treatment by exercise and rehabilitation to make it strong and resistant to further trauma and chronicity.

By making a New Year's resolution to do something for your aching muscles and joints, you may begin to exercise properly and regularly and participate in activities such as dancing and sports, as well as walking and swimming.

Reduce or Reverse the Aging Process

Most of the illnesses which are attributed to the aging process are preventable and treatable. They are not pathological diseases that can be blamed on age. Aging should never be used as an excuse for poor health or for feeling bad, yet many of us view aging as a negative process; one which prevents us from making positive change in our lifestyles and our attitudes.

We *can* make a difference in our lives. We can be more radiant, more beautiful, thinner, firmer, more energetic, and more youthful. When we discover "The Fountain of Youth" our health improves rather than deteriorates, regardless of age. Our attitude projects health rather than fatigue and sickness.

In 1990, we shall all be one year older, but we can also be healthier, happier and more radiant. Resolve to make this the year for positive lifestyle, nutritional and attitude changes which will improve the quality of your life!

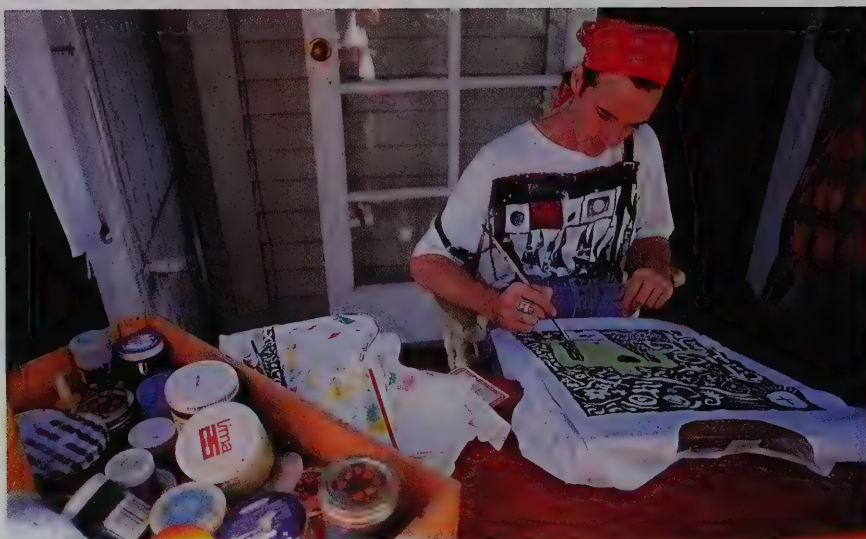
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Quiet, artist at work: The T-shirt becomes an art form at the hand of one of Key West's artisans.

ings of the Truman Annex, a 42-acre section of the closed naval base. In 1986, an American Sikh named Pritam Singh (a.k.a. Paul LaBombard of Fitchburg, Mass.) purchased 100 acres of the old base, including Truman's White House, for \$17.5 million. A Boston developer, Singh says he will

"restore rather than raze." Either will increase property value and taxes. Before my next visit, I am sure the Truman Annex will become part of the Conch Train tour.

I'm warm and thirsty, so I head over to La Terraza de Marti (La-Te-Da), named for poet and revolutionary

Jose Marti who, in the 1890s, gave impassioned speeches from the front balcony. In 1977, the flower-filled rooming house was catering to homosexuals. The owner/entrepreneur, Lawrence Formica of Philadelphia, started to serve breakfast and snacks. He then brought in a pair of French chefs who created some of the finest food in town. It's now a trendy, 22-room hotel of wood-burning fireplaces, whirling fans and a tree-house-inspired dining balcony. I drink sparkling water from crystal set atop pink linens with pink and white carnations. It's all a bit too cutesy, especially the waiter who is bedecked in little more than a pastel bikini. He serves me a fine salad with fresh, crumbly bread. I watch a few topless swimmers in a bubbling blue pool and remember the words of a Palm Beach musician: "Anything goes at La-Te-Da."

Afterward, I walk down to Sloppy Joe's, forever touted as Hemingway's favorite bar. Captain Tony says Hemingway would have smacked anyone



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advertising his name along with sissy drinks called *pina coladas*. It simply wasn't his style.

In 1960s Key West, the bar was the meeting place for friends after work, for friends at work, or for anyone to see anyone else. In 1980s Key West, despite the AIDS scare and cases among bar owners, workers and habitués, this social forum hasn't changed. It's an important part of the citizen's day.

I leave for Captain Tony's saloon across the street. It's about 4 p.m., and Mel Fisher is drinking at the bar. Tony is tipping a scotch. He talks about his love for Tennessee Williams, with whom he had partied from the wild, drug-filled nights of the early '60s until Williams' death a few years ago. He remembers caring for the playwright's two monkeys, Creature and Lioness. Williams was away when Lioness died after some prankster had fed him marijuana, rum and Quaaludes. Tony took Lioness home and built a cage in the yard. When Williams called from New York, he asked only if Lioness had suffered. Soon after, Williams came home and placed a cross where Lioness was buried. "That night he was so messed up, he came in dressed only in a bathrobe," Tony says. "He was dancing wildly and doing whatever he could to forget he had lost his pet. Not long after that painful night, he died in New York."

Enough nostalgia and depressing stories for one day. I head for La Concha, the six-story edifice that once was the tallest building in town. Recently renovated by Holiday Inn, the stucco, copper awnings and marble fixtures look acceptably old. They say Williams wrote *A Streetcar Named Desire* here. I order a punch and stare out the window at the magnificent view of the Gulf and Atlantic coming together at the docks. I thank the good people for protecting this town from the evils of massive development. I thank the Key West mentality for finding me two decades ago when I was young enough to be influenced by it. I think a lot of us might have grown up more secure about ourselves had we been surrounded by the '60s mentality of preserving

individualism. Key West, with its coterie of characters, is one of the few places left where this remains alive.

Outside, the people lining up for the magical ritual of sunset would make a grand picture. There are joggers, jugglers, vendors selling conch fritters, banana bread and mint chocolate brownies, bagpipers in kilts, amateur musicians, photographers, writers, retirees with dogs, tourists and local eccentrics such as the rhyming Key West Cookie Lady, Bounce the Clown, Love-22 (an Uncle Sam look-alike who

is convinced there is magic in the number 22), religious fanatics, fire eaters, cult fishermen, winos and walkers.

Watching this Caribbean-style ritual has been a daily event here as long as folks can remember, but it became an institution of near-religious significance only since the late '60s or early '70s. Thank the hippies for that. Now the tourists make it a mandatory stop as they trek through town.

Longing to be part of the group, I run down to the pier as the sun dissolves like a giant molten ball. All eyes

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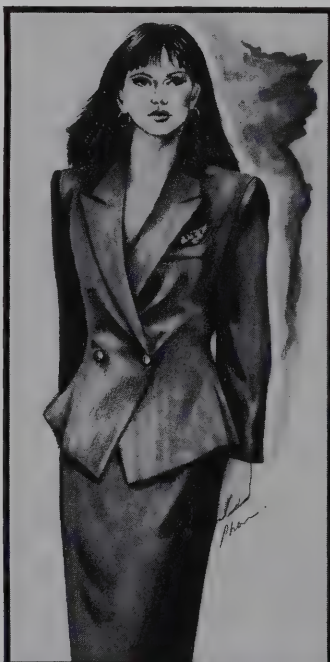
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KEY WEST

are locked on the sinking of the sun, the splashes of pink and red and gold and orange against the wispy white clouds. As the sun moves closer to the blue-green waters of the Gulf, the crowd gets loud. Girls giggle. Guys yell. Kids throw firecrackers, turn cartwheels, cry. Babies wimper in their carriages or in packs on their parents' backs. The flaming disc dips then disappears below the horizon.

From all corners of the island — the rich writers of Old Town, the tourists on hotel terraces — the applause begins. Shouts of "Bravo!" fill the downtown streets and darkening alleyways, as if a large audience had experienced a mesmerizing theatrical performance.

Then the cheers drop off. The spectacular show is over, but only for another day. ■

If You Go...

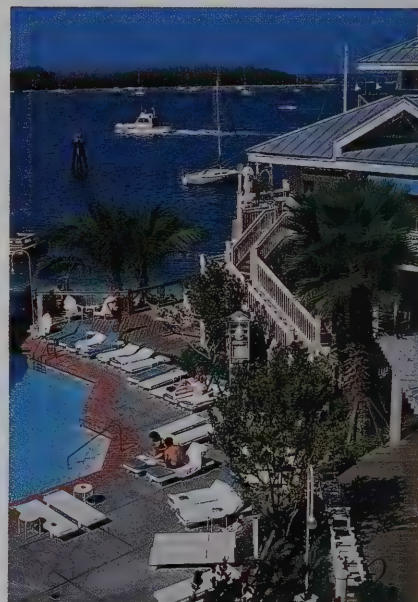
Getting there: From Palm Beach, take the Florida Turnpike south to the Homestead Extension which turns into U.S. 1 at Homestead. Follow U.S. 1 over the bridges, pay the tolls, enjoy the scenic 7-mile bridge and other tiny Keys until you reach the last marker called Key West. Five hours of beautiful water views make the long drive worth it. Eastern and Piedmont fly to Key West's waterfront airport. Those coming from New York or other cities should fly to Miami and take a commuter flight or rent a car.

Hotels: Rates vary but are never cheap. Winter, of course, is the most expensive time, with rooms at some guest houses beginning at \$80. With their clapboards and bougainvillea, these homes are enchanting. The Island City House (305-284-5702), Simonton Court (305-294-6386) and Brass Key Guesthouse (305-296-4719) are good places to start. Call Florida Keys Visitors Bureau at 800-FLA-KEYS or 305-296-3811 for a complete list of names. Or call Key West Reservation Service 800-327-4831 or 305-294-7713.

The luxury hotels can be more than \$300 per night for two guests. They include Casa Marina (800-228-9290 or 305-871-3535) on the water at Reynolds Street. Once Henry Flagler's hotel, it has several restaurants selections and a staff masseuse. Winter rates begin at \$185.

Pier House (800-327-8340 or 305-194-9541), at the end of Duval Street, has lots of restaurants and waterfront sitting/sipping rooms. All rooms are on the first floor. Winter rates begin at \$160.

The rooms at The Reach (800-



Hyatt Key West: a resort in a tropical setting.

874-4118 or 305-296-5000), posh and elegant, all have the smell of fresh coffee brewing. Also on the water at Simonton Street, the hotel offers jazz and reggae music. Winter rates begin at \$185.

The Hyatt Key West (800-228-9000) on Front Street is next to Pier House. Powder-puff pink and architecturally more typical of Key West than Hyatt, it has three restaurants in a very tropical setting. Winter rates begin at \$275.

Holiday Inn La Concha (800-HOLIDAY or 305-296-2991) sits smack dab in the middle of Duval Street. Live bands perform nightly on the ground floor, and there are non-smoking rooms available. Winter rates begin at \$155.

Ocean Key House (800-328-9815 or 305-196-7701) is practically on top of the Mallory Square Pier at Duval Street. Some rooms have Ja-

cuzzis. This hotel accommodates longer stays; winter rates begin at \$265 for a one-bedroom suite.

Restaurants: Just walking from street to street, you'll find dozens. In addition to those mentioned in this story, here are a few excellent choices:

Louie's Backyard, 700 Waddell St. Dine al fresco on seafood and smoked barbecue duck. Watch the water and boats and be in heaven.

Claire's, 900 Duval St. Good seafood and key lime pie. The porch is the place to see and be seen. (There's

another Claire's in Manhattan.)

Jordan's Cafe, 808 Duval St. Lovely rooms both inside and out in garden. Good dessert.

Mira, 600 Fleming St. Elegant and intimate, this restaurant features the cuisine of Norman Van Aken.

Full Moon Saloon, 1202 Simon-ton St. Come here if it's late at night, and don't worry about how you look. It's the late-night meeting spot.

Antonia's, 615 Duval St. Great pasta and shrimp and cozy atmosphere. ■

A Word to the Wise

Key West's laid-back atmosphere is seductive. When you visit, forget your worries and relax, but what you shouldn't do is let your guard down when it comes to safeguarding your possessions. In the past two years, Key West has experienced a marked increase in the number of burglaries to homes and hotels as well as to cars and other vehicles.

Kathy Woodman, public information and crime prevention officer for the Key West Police Department, attributes the increase to the city's crack cocaine problem — users steal to get money to buy more of the powerfully addictive drug. But she also said that some of the blame falls on tourists who fall prey to the resort mentality.

She encourages visitors to use hotel and guest house safes and to take a "common-sense" approach when visiting the southernmost city.

"You would be surprised at the number of times I've picked up a police report [on a burglary], and it says the sliding glass doors were left open," she says.

She offers the following do's and don't's:

- Lock your door and fasten the deadbolt any time you're in your hotel room.

- Don't leave jewelry, wallets or money lying on the dresser.

- Don't leave your room keys or car keys lying unattended by the pool.

I'd add a fourth tip: Minimize your losses by leaving any unnecessary valuables at home. As I found out, you can do all of those things and still get robbed. Luckily, we had stashed anything that could be construed as valuable in the safe. Still, our cottage was ransacked, the TV set stolen and the dirty rotten thief ate our food — including homemade banana bread and raspberry streusel muffins. The thief also took a Gucci cosmetic bag, two of our three weekend bags and several items of clothing.

Despite all that, we still considered ourselves lucky. While it ruined our evening, it didn't ruin our trip. In fact, it turned out to be a great story — one I shamefully admit that we told all over town, wherever we could find a sympathetic ear.

At trip's end, we all agreed that we would return. We would just be sure to travel light; for me, that's my wedding ring, a disposable camera and some cool, casual resort clothes.

You don't need much more than that in Key West anyway. The natives welcome casual dress, even in the finer restaurants. And just in case you really want to get fancy, vendors on almost every corner sell cheap shell jewelry, the kind of stuff that looks good only in Key West anyway.

And that, too, is part of the charm. — JOYCE HARR



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KEY WEST COOKS

Continued from page 92

We also talked about a typical conch breakfast of grunt (a local fish) and grits. The fish is marinated in hot peppers and lime overnight, gently poached for breakfast and served with creamy mounds of buttered grits.

When all of this talk had made me hungry, I asked Zack where to dine. "Oh, you can't get any of this in a restaurant," he replied. "El Siboney is excellent for Key West Cuban, but to eat real conch cooking, the old island way, you must be invited to someone's home." Now I was starving. "I'll tell you, you might try Savannah for dinner. It's not conch either, but it's Southern and it's really good."

As I waved goodbye to Zack, he disappeared under a feathery palm. Only the promise of an evening at Savannah helped to stave off hunger while I made my way around the town.

I found the Conch Kitchen down a little alley off Duval Street and met the cooks, Barbara Sands and her cousin Iantha Brown. They were born in Key West and know conch cooking. "Bertha Lopez from the islands taught me how to cook, and Iantha just always knew how," Barbara says. "It's a dying art . . . the young people aren't really learning the old way."

Barbara showed me how to make conch fritters and marinated fresh ham with sour oranges and garlic. "You have to serve that pork with a good gravy, yellow rice and black beans, and get your beans over at Fausto's Market. They're real fresh and don't need any soaking. I marinate grouper . . . just put it down in lime juice for an hour or so in the morning and drop it in egg and milk, roll it in cracker meal and fry it hot. That's good for your lunch with pigeon peas and rice."

Iantha grows hot peppers, lettuce, celery and collard greens in her yard. "I just put some seeds out from some vegetables I had, and everything just grew up in the yard," she said. While Barbara cut up conch and fresh peppers for the salad, Iantha and I talked about sweet things. "Of course, I make key lime pie and flan and a big dish of bread pudding with guava that melts through as it cooks. There is a special dish, Queen of All Puddings, that is topped with meringue."

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KEY WEST COOKS

I tasted everything in the kitchen: conch chowder, conch fritters, conch salad, fried fish and key lime pie, and it was all excellent. "It's good food, and you can hardly get it," says Barbara. My feelings in a sea shell.

Yet I still hoped to find Savannah. Everyone in town had told me to go there, and when the celebrated sunset had passed, it was finally time to give the restaurant a try.

I hesitate in referring to Savannah as a restaurant, for the cooking and service are so genteel that it feels like dining at the home of friends who cook very well. I dropped in early to book a table and did not want to leave. The restaurant is located in a picturesque old conch house on Duval with two wraparound porches and a garden.

Owners Garth Bandell and William Reynolds collect antiques to give their restaurant a homey appeal. Antique glass-beaded curtains shimmer in doorways that take you from the porch into the dining room. Cozy green lanterns and flickering candles sit atop tables all dressed up for evening supper. Dinner is served on Fiestaware; dessert is set out on fine Wedgwood. Light jazz seems to come from the heavens.

I dined on the porch, surrounded by twinkling lights and a tropical garden. Dinner was delicious: Tennessee fried chicken, mashed potatoes with cream gravy, collard greens splashed with hot pepper vinegar, skillet cornbread, gingered carrots glazed with molasses, a good salad of chunky lettuce and vine-ripened tomatoes with a sharp, blue cheese dressing. I peeked through the potted marigolds in the window and watched the sunburned diners relaxing with plates of catfish and hushpuppies, bowls of gumbo with fresh okra and bright Key West shrimp, and hot cups of smoked, black-eyed pea soup. Lopsided strawberry shortcakes slathered with freshly whipped cream and tangy lemon pies topped with oven-browned meringue came out of the kitchen. I wanted to taste every dish I saw.

As I sat in my quiet little corner of the porch, drinking coffee and listening to Garth talk about sweet, peachy baby back ribs and his theater days in London, I made some quiet observations

about the city. "The sun burns hot," one islander told me. "And most try to stay nearly naked and wet, sipping something cool until it's time for supper, which old-timers used to eat at noon, but that's just too soon to get out of the water."

On my way home for the evening, I crossed the now-familiar streets and turned down dark, leafy lanes and thought about Jay cutting bananas from her yard for her morning's breakfast. I recalled Zack saying I'd have to get "real friendly with the natives," and dine at someone's home to get the feel for real conch cooking. I felt satisfied that I'd done just that.

CRACKED CONCH

4 conchs, shelled
½ cup fresh lime juice
Salt, freshly ground pepper
½ teaspoon cayenne pepper
Hot vegetable oil
2 eggs, beaten
½ cup flour
½ cup bread crumbs

Pound the clean, white conch meat with a mallet. Place in a shallow dish and cover with lime juice and seasonings. Marinate for at least 4 hours or overnight.

Heat oil in a heavy iron skillet. Dip the conch into beaten eggs, flour and then bread crumbs. Season well. Fry the conch in the hot oil until crisp and brown (2 to 3 minutes). Serve with halved limes. Serves 4.

KEY WEST BANANA PUDDING

12 bananas, peeled and mashed
¼ pound sweet butter, softened
2 large eggs, lightly beaten
½ cup flour
2 teaspoons baking powder
½ cup white sugar
½ cup light brown sugar
½ teaspoon each vanilla, cinnamon and nutmeg
½ cup canned evaporated milk

Beat bananas with butter, eggs, flour, baking powder, sugars and spices. Add milk and continue to beat until smooth. Pour into a buttered, 2½-quart baking dish and bake at 400 degrees for 10 minutes. Then reduce heat to 325 degrees and bake until set, about 20 minutes longer. Serve warm with vanilla ice cream and a drizzle of dark rum. Serves 6. ■

LUXE IN THE FAST LANE

Continued from page 106

If sporting dimensions and appearance are more to your liking, consider BMW's two-door 635 or its speedier derivative, the M6. Although 1989 prices are still uncertain, both models are expected to be available again this year, and both are good looking. The very quick M6, promoted under the slogan "luxury meets motorsport," is available only with a five-speed manual transmission. Who should opt for one of these BMWs? The driver who places a premium on speed, handling and engineering.

Although these cars are built with the legendary integrity associated with German cars, the re-sale value of the large BMWs traditionally has been weak. The technological complexity of the 750iL, with its 12-cylinder engine, could make the car more difficult and expensive to service. In addition, these cars are subtle in appearance. Unlike Mercedes-Benz or Rolls-Royce, they do not have a prominent hood ornament that bespeaks affluence, and some buyers bristle at the notion of spending a large sum on an automobile recognizable only by an expert. On the other hand, if your self-image is solid and secure, you might find this car's simplicity a virtue.

TAMING THE JAGUAR

The new-generation Jaguar XJ6, a tastefully attractive successor to the aging third-series XJ6, arrived in May 1987 to lukewarm response. However, if the marketplace judges success, this new Jaguar is a hit. Both the standard-issue XJ6 (at an initial 1989 price of approximately \$44,000) and the even more luxurious Vanden Plas version (at approximately \$48,000) share Jaguar's sophisticated new 3.6-liter, six-cylinder engine and a four-speed automatic transmission. Virtually identical to the casual observer, they have very few mechanical disparities. The standard car is quiet, comfortable and luxuriously appointed with power assists, trip computer and sunroof installed in an interior of soft, aromatic leather seats and beautiful wood paneling. This is the warm, inviting interior typical of British luxury sedans. The Vanden Plas goes a



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LUXE IN THE FAST LANE

step further, including reading lights, folding rear-seat picnic tables and even more leather.

This Jaguar deftly combines good looks, crisp handling and smooth riding. For now, though, the U.S. market has been shortchanged in speed capability. Although it is faster than its predecessor, the car's acceleration and top speed are not overwhelming. In other countries, however, a five-speed manual transmission is available, and a 12-cylinder engine is rumored to be on the way. Perhaps the best is yet to come.

For Jaguar buffs seeking more power in a sportier package, the XJ-S, available as a two-door coupe (approximately \$47,500) or new convertible (approximately \$56,000), has become popular. This car, powered by a 5.4-liter, 12-cylinder engine, has ample power, automatic transmission (manual-transmission models are available in Europe) and a luxurious interior, albeit without a spacious back seat.

If tire-screaming performance is a priority, you might, at least for now, wish to look elsewhere. Although Jaguar is well-aware of its racing heritage, it has emphasized subtle performance improvements. Its print advertising campaign compares the XJ6 to classic British sports cars while touting the recent successes of its factory racing team.

Buyers seeking a cavernous rear seat may find the XJ6 a bit tight, but it is still spacious by most standards. The Vanden Plas back seat is limited to two rear passengers.

Reliability and convenient service once were the bane of Jaguar's U.S. sales, but the company has made a concerted effort over the years to eliminate the problem. With the rumored exception of some early problems, the XJ6 now enjoys a general reputation for quality and reliability. Sales here have climbed dramatically as a result.

A RARE BREED

The rarest and arguably most esoteric entry in the ultraluxury class is Aston Martin's Lagonda. This handmade, 4,600-pound sedan is built in very limited quantities by a manufac-

turer with a long and proud racing heritage.

The razor-edged British car is powered by a 5.3-liter, eight-cylinder engine, and the manufacturer claims a top speed of 143 mph with handling to match. Its interior is no less a showpiece; Connolly leather, Wilton wool carpets and burl walnut are complemented by an exotic lighted display of digital instruments.

At a 1989 list price of approximately \$197,500, the Lagonda is not likely to be seen on every street corner, even in Palm Beach, but more are sold here than in any other area of the country. Should you spot one, you are unlikely to mistake it for a more common marque, as its sharply creased, almost slab-sided, fenders and long, pointed snout are quite distinctive.

Despite Aston Martin's past racing success and the sports cars' popularity with the fictional spy James Bond and Britain's Prince Charles, the cars are not widely known in the United States. As a result, the U.S. dealer network is sparse at best, thus causing potential difficulties with parts, service and resale. Fortunately for local buyers, one of the few Aston Martin Lagonda dealers is located in West Palm Beach.

MODELS OF LUXURY

The Mercedes-Benz 560 SEL is the standard-bearer of a line of automobiles long-claimed by their manufacturer to be "engineered like no other car in the world." Few competitors would dare to dispute the claim. Mercedes-Benz is rarely the fastest, best-handling or most luxurious car in its class. It does, however, synthesize all three elements deftly with an exemplary level of integrity. While these are extremely competent cars, some people may find them lacking in personality.

This large sedan, powered by a 5.6-liter, eight-cylinder engine, has a remarkably well-finished body and interior, as do its less powerful stable mates, the 420 SEL and 300 SEL. Its initial 1989 list price is approximately \$73,800. It appeared in 1986 as the successor to the highly regarded 500 SEL and is popular with buyers who prize unflagging reliability.

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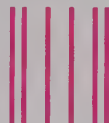
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Those accustomed to earlier Mercedes cars will find the 560 SEL quite luxurious by comparison, although it still lacks the warmth of its British counterparts. Its leather upholstery, wood paneling and velour carpets are of excellent quality, and the ride is smooth and quiet. This is a deceptively quick car; its quiet and composed demeanor belie a top speed of approximately 140 mph. Its handling is quite respectable, and its rumored 6-liter, V-12 replacement, due out in late 1990 or early 1991, should be the best in its class.

Some complain that Mercedes cars are a bit stodgy. For those who value impeccable quality in something less restrained, the 560 SEC has all the mechanical virtues of the SEL in a sleeker, two-door coupe. For those who prefer the wind in their hair, the hot ticket may be the popular 560 SL. This chic convertible has become quite speedy with the advent of Mercedes' 5.6-liter engine, although it handles more like a *boulevardier* than a true sports car. Despite a direct challenge from Cadillac's Italian-designed Allante, Mercedes loyalists still flock to the \$63,400 560 SL. The successor to the SL is rumored to be in the offing in the not-too-distant future.

THE OLD GUARD GETS HIP

The names Rolls-Royce and Bentley are synonymous with wealth and prestige, but even this conservative British luxury car maker has shifted its attention to performance. Both Rolls and Bentley models, from the Bentley Eight (1989 price approximately \$108,665) to the Rolls-Royce Corniche II convertible (at approximately \$205,485), have benefitted in recent years from retuned suspensions, light-alloy wheels and wider tires, all in an effort to improve handling.

To bolster its performance image (and, presumably, to revive interest in the low-volume Bentley line, which once outsold Rolls-Royce), the Crewe ultraluxury manufacturer has brought the Bentley Turbo R to the United States. This large (nearly 5,300 pounds) sedan has no counterpart in the Rolls lineup, because it is

powered by a turbo-charged version of the Rolls/Bentley 6.75-liter, V-8 engine.

This model's predecessor, the Mulsanne Turbo, was available in Europe some years ago but was not as fast as the Turbo R nor did it handle as well. Recent improvements to the engine and suspension resulted in the Turbo R. With a claimed top speed of 135 mph and even more impressive acceleration, it should be more than ready for the American market.

The Turbo R is as opulent inside as one would expect of a Bentley. It sports the usual Connolly hides, Wilton wool carpets and burl walnut, all of legendary Rolls-Royce quality. At a price of almost \$150,000, it should.

Rolls-Royce and Bentley owners could be divided into two groups: those who are genuine auto enthusiasts and those who simply revere prestige. Now, for the first time since Bentley was absorbed by Rolls-Royce in 1931, the auto enthusiasts have something to crow about — luxury combined with high performance.

On a recent visit to London, I spotted Turbo Rs on every other street corner, but it remains to be seen whether this unusual car will be as successful outside its home market. In any event, only 250 are slated for the U.S. market in 1989, so owners are unlikely to see themselves coming and going.

The ideal buyer for the Turbo R ought not be a bargain-hunter. Despite Bentley's claim to have built the world's fastest sedan, a BMW 750iL can accelerate at least as rapidly, and several sedans may have a higher top speed, all at a lower price. These considerations are academic, however, especially in a country with our restrictive speed limits. While no bargain, there is an intangible yet undeniable appeal to a Rolls or Bentley. Regardless of whether owners swear by or swear at their Rolls/Bentleys, they generally are loathe to give them up. ■

Ira Schwartz, born in a 1950 Dodge ("My father is a slow driver!"), divides his time behind the wheel between a navy blue Honda and a very red Ferrari.



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BY MARGARET MAY DAMEN



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DAYS & NIGHTS

Following is a list of events for the month of February. Although we make every effort to ensure accuracy in our calendar, occasionally schedules change after we go to press. To avoid disappointment, please call ahead. Phone numbers are in area code 407, except where noted. To be listed, send information at least three months in advance to Margaret May Damen, c/o Palm Beach Life, P.O. Box 1296, Boca Raton, Fla. 33429.

THEATER

PROFESSIONAL

ANIMAL CRACKERS. Royal Poinciana Playhouse, 70 Royal Poinciana Plaza, Palm Beach. 659-3310. The Marx Brothers musical comedy hit. Feb. 28-Mar. 12. Tues.-Sat., 8; Wed., Sat. and Sun., 2. \$33.39, evening; \$32.33, matinees.

ANOTHER ANTIGONE. Caldwell Theatre Co., Boca Raton Mall, 286 N. Federal Highway. 368-7509. A new drama by A.R. Gurney Jr. about a crusty yet passionate college professor. Feb. 21-Apr. 2. Tues.-Sat., 8; Sun., 7; Wed. and Sat., 2. \$18.

FIRST LADIES OF THE WORLD. New World Theater Inc., 671 Washington Ave., Miami. (305) 663-0208. Through Feb. 5. Tues.-Sat., 8. Special performances Sun., 6:30 at Scratch, 427 Jefferson Ave., Miami Beach. Tues.-Thurs., \$12.50; Fri. and Sun., \$15; Sat., \$17.50.

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE. Coconut Grove Playhouse, 3500 Main Highway, Coconut Grove. (305) 442-2662. A realistic

story of an uncertain relationship. Through Feb. 26. Tues. Wed. and Fri., 8:30; Wed., Thur. and Sun., 2:15; Sat., 7 and 10:15. \$18-\$20.

FUNNY GIRL. Encore Alley, 392 21st St., Vero Beach. 778-3971. The legendary fable of Fanny Brice and the Ziegfeld Follies. Through Feb. 19. Tues.-Sat., 8:30; Sat., 2:30; Sun., 7. \$18.55.

GERTRUDE STEIN AND A COMPANION. New Theatre, 4275 Aurora St., Coral Gables. (305) 595-4260. Feb. 9-Mar. 5. Thurs., 7:30; Fri.-Sat., 8; Sun., 5. \$10-\$12.

GETTING ALONG FAMOUSLY. Theatre Club of the Palm Beaches, Second Stage Theater of the Watson B. Duncan Theatre, Palm Beach Community College Campus, 4200 S. Congress Ave., West Palm Beach. 832-7310. Feb. 16-Mar. 12. Wed.-Sat., 8; Sat-Sun, 2. Opening night, \$25; Fri.-Sat., \$15; Wed., Thurs. and Sun., \$13.

GOLDEN BOY. Coconut Grove Playhouse, 3500 Main Highway, Coconut Grove. (305) 442-4000. Inspiring tale of a struggling boxer trying to keep his values and humanity intact. Through Feb. 12. Tues.-Sat., 8:15; Wed., Sat. and Sun., 2. \$17.50-\$31.

MAN OF LA MANCHA. Riverside Theatre, 400 Beachland Blvd., Vero Beach. 231-6990. The Tony Award and the N.Y. Drama Critic's Circle Award musical based on the legend of Don Quixote. Feb. 23-Mar. 4. Thurs-Sat., 8; Sat., 1:30 and 8; Sun, 1:30. \$8-\$14.

MINNIE'S BOYS. Florida Repertory Theater, 210 Clematis St., West Palm Beach. 832-6118. This song-filled celebration of the legendary Marx

family offers theater-goers a lovely, loony evening. Feb. 23-Mar. 19. Thurs.-Sat., 8; Wed., Thurs., Sat. and Sun., 2. Matinees, \$13; evenings, \$16-\$18.50.

MOON ON A RAINBOW SHAWL. The Vinnette Carroll Repertory Co., 503 E. Sixth St., Fort Lauderdale. (305) 462-2424. Feb. 14-Mar. 12. Wed.-Sat., 8 and 2; Sun., 3. \$10-\$15.

OVER HERE! Caldwell Theatre Co., Boca Raton Mall, North Federal Highway, Boca Raton. 368-7509. An affectionate lampoon of the big-band, brassy and exuberant America of World War II. Jan. 3-Feb. 12. Tues.-Sat., 8; Sun., 7; Wed. and Sat., 2. \$18.

PYGMALION. Florida Shakespeare Festival, Bailey Concert Hall, Broward Community College, 3501 S.W. Davie Road, Davie. (305) 761-7490. Feb. 18 at 2:15 and 8:15; Feb. 19 at 8:15. \$11-\$13. Minorca Playhouse, 232 Minorca Ave., Miami. (305) 858-6501. Through Feb. 19. Tues.-Sat., 8; Wed. and Sat, 2; Sun., 4. \$10-\$16.

THE SIXTH FLOOR. Florida Repertory Theater, 210 Clematis St., West Palm Beach. 832-6118. Lee Harvey Oswald and Jack Ruby are locked together in the Dallas School Book Depository. Through Feb. 5. Thurs.-Sat., 8; Wed., Thurs., Sat. and Sun., 2; Matinees, \$13; evenings, \$16-\$18.50.

SOCIAL SECURITY. Ruth Foreman Theater, Florida International University, North Campus, N.E. 151st St. and Biscayne Blvd., North Miami. (305) 940-5902. Feb. 9-Mar. 10. Wed.-Sat., 8; Wed. and Sun., 2. \$13.50-\$18.



THE TAMING OF THE SHREW. Florida Shakespeare Festival, Minorca Playhouse, 232 Minorca Ave., Miami. (305) 858-6501. Feb. 28-Mar. 26. Tues., Wed, 7; Thur-Sat., 8; Wed. and Sat., 2; Sun., 4. \$10-\$16.

THEY'RE PLAYING OUR SONG. Actor's Playhouse, 8851 S.W. 107th Ave., Kendall Mall, Miami. (305) 595-0010. Feb. 24-Mar. 12. Wed.-Sat., 8; Thurs., Sat. and Sun., 2. \$8.50-\$19.50.

A THOUSAND CLOWNS. Ruth Foreman Theater West (Sunrise Musical Theater), 5555 N.W. 95th Ave., Sunrise. (305) 749-1700. Delightful comedy by the author of the Tony Award-winning *I'm Not Rappaport*. Through Feb. 12. Fri., Sat., 8; Wed.-Thurs. and Sat.-Sun., 2. \$14.50, matinees; \$17, evenings.

UNIVERSITY

THE BOYFRIEND. McAlpin Fine Arts Center, Indian River Community College, 3209 Virginia Ave., Fort Pierce. 468-4750. Feb. 2-4, Feb. 9-11 at 8. \$4.

FRANKENSTEIN. Esther Boyer Griswold University Theatre. Florida Atlantic University, Glades Road, Boca Raton. 393-3808. The classic tale by Mary Shelley set in 19th-century Switzerland. Feb. 10-19 at 8. Feb. 12 and 19 at 2. \$10.



Anything Goes is among the Broadway hits that get lampooned in *Forbidden Broadway*.

QUILTERS. Ring Theatre, University of Miami, 1380 Miller Drive, Coral Gables. (305) 284-3355. A musical about American pioneer women. Feb. 1-11. Tues.-Sat., 8; Sat., 2. \$6-\$12.

COMMUNITY

EVERYTHING'S COMING UP ROSES. Jupiter Civic Theater, 500 N. Military Trail, Jupiter. 746-6303. Sponsored by the Coastal Players. A brand-new musical revue featuring love songs, ballads and rollicking rhythm numbers. Feb. 3-5. Fri.-Sat., 8; Sun., 2. \$8-\$9.

FIDDLER ON THE ROOF. Lake Worth Playhouse, 713 Lake Ave., Lake Worth. 586-6410. The award-winning musical about Yiddish life. Feb. 17-19 and Feb. 22-25 at 8. Feb. 19 and 26 at 2:30. \$8-\$10.

GIGI. Barn Theatre, 2400 S.E. Ocean Blvd., Stuart. 287-4884. Feb. 3-Mar. 4. Musical. Wed.-

Sun., 8:30; Sun., 2. \$11, musical; \$9, nonmusical.

THE GIN GAME. Chamber Theatre of the Palm Beaches, Lighthouse Gallery & School of Art, Gallery Square North, 373 Tequesta Drive, Tequesta. 746-3101. Tragic comedy by D.L. Coburn. Feb. 18 at 8; Feb. 19 at 2. \$8. Reservations required.

GYPSY. Pompano Players Theater, 1300 N.E. Sixth St., Pompano. (305) 946-4646. Musical based on the life of Gypsy Rose Lee. Through Feb. 5. Fri.-Sat., 2 and 8. \$8-\$9.

WITH A SONG IN MY HEART. Boynton Beach Playhouse, Boynton Beach Civic Center, 128 E. Ocean Ave., Boynton Beach. 738-7444. Feb. 18-19. A musical revue of works by Rodgers and Hart. Sat., 8; Sun., 2. \$8.

DINNER THEATER

BLAME IT ON THE MOVIES. Burt Reynolds Jupiter Theatre, 1001 Indiantown Road, Jupiter. 746-5566. A revue of decades of songs made famous by classic movies. Feb. 21-Mar. 18. Tues.-Sat., 8:30; Wed., Sat. and Sun., 1:30. \$34.50-\$45.50. Dinner two hours before show.

FORBIDDEN BROADWAY. Holiday Inn, 1229 E. Atlantic Ave., Delray Beach. 426-2211. A Jan McArt production. Musical satire of well-known Broadway musicals and celebrities. Through Mar. 1. Thurs.-Sun., 9; Sun., 1:30 and 6. Dinner two hours before show. \$31.

GIGI. Royal Palm Dinner Theater, 303 Golfview Drive, Boca Raton. 426-2211. Warm and tender musical about the growing-up days of a young French girl. Jan. 10-April 2. Tues.-Sat., 8:30;



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DAYS & NIGHTS

Sun., 6; Wed. and Sat., 2. \$24-\$35. Dinner two hours before show.

IS THERE LIFE AFTER HIGH SCHOOL? Burt Reynolds Jupiter Theatre, 1001 Indiantown Road, Jupiter. 746-5566. Funny and touching look back at those memorable high school days. Through Feb. 18. Tues.-Sat., 8:30; Wed., Sat. and Sun., 1:30. \$34.50-\$45.50. Dinner two hours before show.

ART

ART AND CULTURE CENTER. 1301 S. Ocean Drive, Hollywood. (305) 921-3274 or (305) 921-3275. Through Feb. 26: The Art and Life of Esphyr Slobodkina. Tues.-Sat., 10-4; Sun., 1-4. Members free. Tues., donation day. Wed.-Sat.,

\$2 nonmembers; Sun., \$3 nonmembers. Seniors and students, \$1.

ART INSTITUTE OF FORT LAUDERDALE. 1799 S.E. 17th St., Fort Lauderdale. (305) 463-3000. Feb. 2-28: Hi-Brow Art Show. Feb. 2: Artists' reception, 5-8. Mon-Thurs., 8-8; Fri., 8-5; Sat., 9-noon. Free.

THE ART MUSEUM AT FLORIDA INTERNATIONAL UNIVERSITY. FIU Campus, University Park, Miami. (305) 554-2890. Through Feb. 18: American Art Today: Contemporary Landscape. Mon., 10-9; Tues.-Fri., 10-5; Sat., 12-4. Free.

BASS MUSEUM OF ART. 2121 Park Ave., Miami Beach. (305) 673-7530. Through Feb. 5: 20th-century American prints. Through Feb. 12: Progressive Geometric Abstraction in America, 1934-1955. Through April 30: Silver anniversary

exhibitions including selections from the collection, Wagner in Miami, and Art of the '80s. Tues.-Sat., 10-5; Sun., 1-5. \$2.

BOCA RATON MUSEUM OF ART. 801 W. Palmetto Park Road, Boca Raton. 392-2500. Through Feb. 12: Al Leslie's large-scale paintings and smaller studies. Feb. 17-Mar. 19: Collector's Annual: African Art. Mon.-Fri., 10-4; Sat.-Sun., noon-4. Free.

BROWARD ART GUILD. 207 S. Andrews Ave., Fort Lauderdale. (305) 764-2005. Through Feb. 10: Human Image exhibition. Tues.-Sat., 1-5. Free.

FORT LAUDERDALE MUSEUM OF ART. 1 East Las Olas Blvd., Fort Lauderdale. (305) 525-5500. Through March 19: Director's Choice: selections from the permanent collection. Festival of Trees, a showcase of professionally decorated trees. Matta: The Contemporary Muses of the Arts. Through June 25: Exhibition of paintings and prints by Pierre Alechinsky. Outdoor sculpture from private collections. Through Feb. 26: Exhibition of contemporary Israeli art. Through April 23: American realist painter Leon Kroll. Tues., 11-9; Wed.-Sat., 10-5. Members, \$3.25; nonmembers, \$5.25; nonmember seniors, \$3.75; students with I.D., \$2.25; children under 12, \$1.

HIBEL MUSEUM OF ART. 150 Royal Poinciana Plaza, Palm Beach. 833-6870. The Craig Collection of artist Edna Hibbel's works. Feb. 12 at 3: Promenade piano concert by Angie You and Yitze Chen. Tues.-Sat., 10-5; Sun., 1-5. Free.

LANNAN MUSEUM OF ART. 601 Lake Ave., Lake Worth. 582-0006. Contemporary works. Through Mar. 4: Wall installations by Celia Muñoz; Ceremony of Memory, sculptures and installations by contemporary Hispanic artists. Tues.-Sat., 10-5. Free.

LIGHTHOUSE GALLERY & SCHOOL OF ART. 373 Tequesta Drive, Tequesta. 746-3101. Through Feb. 1: Bronzes by Bradley Cooley; Margaret Hessburg photography; jewelry in porcelain by Candace Williams; works by Lola Landry Gerow; mixed media by Ann Labriola; and Metro-Dade Cultural Affairs Council traveling exhibit. Through Mar. 1: Photography by Helen Longest Slaughter. Exhibition of Collected Art donated by the members of Lighthouse Gallery. Mon.-Sat., 10-4:30.

LOWE ART MUSEUM. University of Miami, 1301 Stanford Drive, Coral Gables. (305) 284-3535. Feb. 9-Apr. 16: Odyssey: The Art of Photography at National Geographic. Tues.-Fri., noon-5; Sat., 10-5; Sun., noon-5. Admission, \$2; seniors and students, \$1.

MIAMI CENTER FOR THE FINE ARTS. 101 W. Flagler St., Miami. (305) 375-1700. Through March 5: Frank Lloyd Wright: In the Realm of Ideas. Tues.-Wed., Fri.-Sat., 10-5; Thurs., 10-9; Sun., noon-5. \$3.

MORIKAMI MUSEUM OF JAPANESE CULTURE. 4000 Morikami Park Road, Delray Beach. 499-0631. Through March 5: Japanese Kites: Tradition in Flight. Tues.-Sun., 10-5. Free.

NORTON GALLERY OF ART. 1451 S. Olive Ave., West Palm Beach. 832-5194. Through Mar. 19: The Emerging Figure: exhibition of six contemporary sculptors. Tues.-Sat., 10-5; Sun., 1-5. Suggested donation, \$2.

ANN NORTON SCULPTURE GARDENS. 253 Barcelona Road, West Palm Beach. 832-5328. Three gardens contain the permanent collection of monumental brick sculptures. Feb. 7-April 22:

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HUMANITIES BUILDING GALLERY. Palm Beach Community College, Lake Worth Campus, Lake Worth Road at Congress Avenue, Lake Worth. 439-8142. Feb. 4-24: Paintings by Jim Houser. Mon.-Thurs., 8-10; Fri. 8-6. Free.

ITTER ART GALLERY. Florida Atlantic University, Glades Road, Boca Raton. 393-2660. Through Feb. 3: 1989 Art Faculty exhibition. Feb. 14-Mar. 10: 1989 Student Art exhibition. Tues.-Fri., 10-4. Free.

SCHMIDT GALLERY. College of Boca Raton, 3601 N. Military Trail, Boca Raton. 994-0770. Through Feb. 24: Palm Beach Watercolor Society exhibit. Mon.-Fri., 9-5. Free.

SOCIETY OF THE FOUR ARTS. Four Arts Plaza, Palm Beach. 655-2766. Through Feb. 5: A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1880-1945. W.J. Wood, paintings and etchings from the collection of Ina Buday. Feb. 11-Mar. 12: The Shakespeare collection of Sandor Korein. Ceramics of the Weimar Republic, 1919-1933: Early industrial designs manufactured in pre-World War II Germany. Library and gardens: Mon.-Fri., 10-5. Gallery: Mon.-Sat., 10-5; Sun., 2-5. Free.

VERO BEACH CENTER FOR THE ARTS. 3001 Memorial Island Drive, Vero Beach. 231-0707. Through Mar. 5: Norman Rockwell, The Great American Storyteller. Fourth annual Florida competitive. Tues.-Sat., 10-4; Sun., 1-4. Free.

MUSIC

CLASSICAL

AMERICAN BAROQUE. First United Methodist Church, 100 S.E. Second Ave., Fort Lauderdale. Choral group. Feb. 26 at 4. Free.

BORODIN TRIO. Esther Boyer Griswold University Theatre, Florida Atlantic University, Glades Road, Boca Raton. 393-3808. Feb. 20 at 8. \$20.

CHAMBER MUSIC SOCIETY OF THE PALM BEACHES. Lakeside Presbyterian Church, 4601 S. Flagler Drive, West Palm Beach. 964-4216 or 686-8706. Feb. 17 at 8. \$6.

CHAMPAGNE RECITAL SERIES. Henry Morrison Flagler Museum, 1 Whitehall Way, Palm Beach. 655-2703. Sponsored by the Greater Palm Beach Symphony. Ivan Davis, pianist. Feb. 19 at 8. \$15.

CLOSE ENCOUNTERS WITH MUSIC SERIES. Center for the Fine Arts, 101 W. Flagler St., Miami. (305) 375-3000. Feb. 25 at 1: That French... *Je ne sais quoi*. Music of Ravel, Debussy, Poulenc and Bizet. Members, \$15; nonmembers \$20. Reception following concert.

MISHA DICHTER, PIANIST. West Palm Beach Auditorium, 1610 Palm Beach Lakes Blvd., West Palm Beach. 683-6012. Sponsored by Regional Arts Foundation. Feb. 11 at 8. \$10-\$40.

DISTINGUISHED ARTISTS SERIES. Temple Beth El, 333 S.W. Fourth Ave., Boca Raton. 391-8600. Feb. 1: Pianist Vladimir Feltsman. Feb. 22: Guarneri String Quartet. All performances at 8:15. Call for ticket information.

EMERSON STRING QUARTET. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami. (305) 372-0925. Feb. 15 at 8:15. \$70-\$100.

GOLD COAST OPERA. Bailey Concert Hall, Broward Community College, 3501 S.W. Davie

Rd., Fort Lauderdale. (305) 475-6884. Temple Sinai, 2475 W. Atlantic Ave., Delray Beach. 276-6161. *New Moon* by Romberg. Feb. 5 at 2:30; Fort Lauderdale, \$18-\$22. Feb. 26 at 8: Delray Beach. Call for ticket information.

GREATER MIAMI OPERA. Dade County Auditorium, 2901 W. Flagler St., Miami. (305) 854-7890. *Die Walkure*, Wagner's brooding drama. Feb. 13-18 at 8; Feb. 14 at 7:30; Feb. 19 at 2:30. \$11-\$72.

GREATER PALM BEACH SYMPHONY ORCHESTRA. Watson B. Duncan Theatre, Palm Beach Community College, 4200 Congress Ave., Lake Worth. 439-8141. Works of Mozart and Haydn. Ulf Bjorlin, conductor. Feb. 23 at 8. \$15.

THE JACKSONVILLE SYMPHONY ORCHESTRA. Riverside Theatre, 400 Beachland Blvd., Vero

Beach. 231-6990. Vero Beach Concert Association. Feb. 7 at 8. \$8-\$25.

KRONOS QUARTET. Watson B. Duncan Theatre, Palm Beach Community College, 4200 S. Congress Ave., Lake Worth. 439-8141. Feb. 3 at 8. \$15-\$25.

LERNER AND LOWE MELODIES. Crestwood Community Middle School Auditorium, 64 Sparrow Drive, Royal Palm Beach. 793-0744 or 793-4136. Jack W. Jones, conductor. Feb. 12 at 7:30. Adults, \$5; children under 16 free with adult.

PATRICIA MCCAFFREY, MEZZO SOPRANO. Martin County Federation for the Fine Arts, Jensen Beach Community Church, 3900 Skyline Drive, Jensen Beach. 286-3425 or 334-0716. Feb. 10 at 8. \$12.

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DAYS & NIGHTS

THE MERRY WIDOW. Treasure Coast Symphony, St. Lucie County Civic Center, 2300 Virginia Ave., Fort Pierce. 465-6204. An opera by Franz Lehar. Feb. 25 at 8. \$10-\$25.

LEONA MITCHELL, SOPRANO. Miami Beach Community Concert Association, Jackie Gleason Theater of the Performing Arts, 1700 Washington Ave., Miami Beach. (305) 538-2121. Feb. 8 at 8. \$7-\$35.

MOZART'S IMPRESARIO. St. Gregory's Episcopal Church, 245 E. Boca Raton Rd., Boca Raton. 394-5019. Feb. 5 at 3. \$7.

NATIONAL SYMPHONY ORCHESTRA. Dade County Auditorium, 2901 W. Flagler St., Miami. (305) 532-3491. Florida Atlantic University, Glades Road, Boca Raton. Tchaikovsky's *Coronation March*, Piano Concerto No. 1 in B-Flat

Major and Symphony No. 5. Mstislav Rostropovich, conductor; Alexander Toradze, pianist. Feb. 1 at 8:15: Miami. Feb. 5 at 3: Boca Raton. \$15-\$52.50.

THE NEW WORLD SYMPHONY. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami. (305) 372-0925. Dade County Auditorium, 2901 W. Flagler St., Miami. (305) 854-7890. Feb. 16 at 8: Gusman Center. Program includes music of Rimsky-Korsakov, Glazunov and Stravinsky. \$7-\$35. Feb. 26 at 3: Dade County Auditorium. Program includes music of Mozart, Copland, Mendelssohn, Chabrier and Ravel. \$4.

THE OPERA GUILD INC. War Memorial Auditorium, 800 N.E. Eighth St., Fort Lauderdale. (305) 761-5380. Feb. 21: *Die Walkure* by Wagner. \$12-\$45.

CHRISTOPHER PARKENING. The Society of the Four Arts, Four Arts Plaza, Palm Beach. 655-7226. Classical guitarist. Feb. 1 at 8:30. Members, free; nonmembers, \$15. Reservations required.

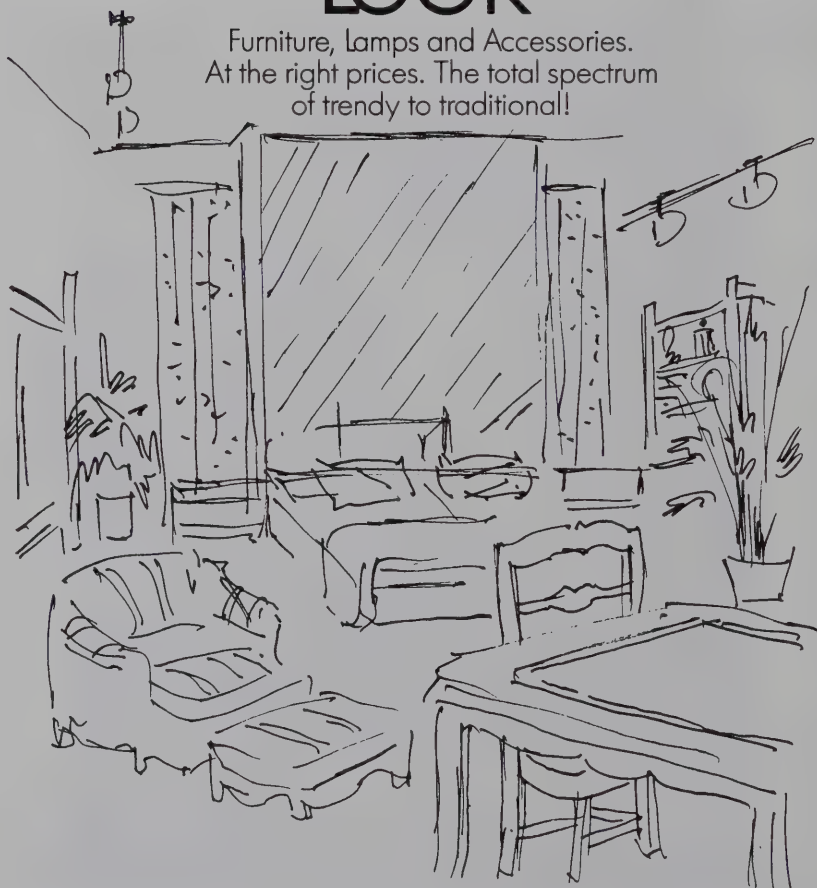
PERFORMING ARTS SOCIETY OF STUART. First United Methodist Church, 1500 Kanner Highway, Stuart. 220-3333. Quink Vocal Ensemble from Holland. Feb. 17-18 at 8. \$17.50-\$25.

PHILHARMONIC ORCHESTRA OF FLORIDA. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami. (305) 372-0925. War Memorial Auditorium, 800 N.E. Eighth St., Fort Lauderdale. (305) 761-5380. Florida Atlantic University, University Auditorium, Boca Raton. 393-3758. Program includes Beethoven's *Piano Concerto No. 5*, and Bruckner's *Symphony No. 7 in E Major*. James Judd, conductor; Andre Watts, piano. Feb. 1: Fort Lauderdale. Feb. 2: Miami. Feb. 3: Boca Raton. Feb. 27: Miami. Feb. 28: Fort Lauderdale. Program includes Brahms' *Concerto No. 1 in D Minor* and Prokofiev's *Alexander Nevsky*. Bruno Leonardo Gelber, piano; Christine Cairns, mezzo soprano; James Judd, conductor. All concerts at 8:15. \$8.50-\$32.50.

PITTSBURGH SYMPHONY ORCHESTRA. Dade County Auditorium, 2901 W. Flagler St., Miami.

The Superior Look

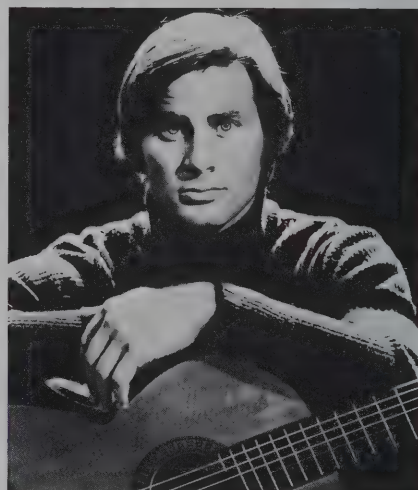
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Classical guitarist Christopher Parkening will perform Feb. 1 at the Society of the Four Arts.

(305) 854-7890. Program includes Mozart's *Symphony No. 38* and Prokofiev's *Symphony No. 5*. Lorin Maazel, conductor. Feb. 24 at 8:15. \$15-\$52.50.

GIANNA ROLANDI, SOPRANO. Temple Beth Am, 5950 N. Kendall Drive, Miami. (305) 667-6667. Feb. 12 at 4. Adults, \$12; seniors, \$7; students, \$5.

SOME ENCHANTED EVENING. Boynton Beach Civic Center, 128 E. Ocean Ave., Boynton Beach. 732-0209 or 732-2953. Favorites by Richard Rodgers and Oscar Hammerstein. Feb. 25 at 8. \$30.

SOUTH FLORIDA SYMPHONY. Bailey Concert Hall, Broward Community College, 3501 S.W. Davie Road, Davie. (305) 475-6884. Ottavio de Rosa, conductor; William Wolfram, pianist. Feb. 21 at 8:15. \$13.

ISAAC STERN, VIOLINIST. West Palm Beach Auditorium, 1610 Palm Beach Lakes Blvd., West Palm Beach. 683-6012. Feb. 22 at 2. \$17.50-\$52.50.

ISAAC STERN, VIOLINIST; ROBERT McDONALD, PIANIST. Dade County Auditorium, 2901 W. Flagler St., Miami. (305) 854-7890. Feb. 27 at 8:15. \$12.50-\$36.50.

TASHI. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami. (305) 372-0925. Feb. 7 at 8:15. \$70-\$100.

TOKYO STRING QUARTET. West Palm Beach Auditorium, 1610 Palm Beach Lakes Blvd., West Palm Beach. 683-6012. Sponsored by Regional Arts Foundation. Works by Haydn, Janacek and Schubert. Feb. 25 at 8. \$17.50-\$27.50.

TREASURE COAST SYMPHONY. McAlpin Fine Arts Center, Indian River Community College, Fort Pierce. 468-4750. Joseph Wise, conductor. Feb. 19 at 3. \$4.

TUESDAY WITH MUSIC. Norton Gallery of Art, 1451 S. Olive Ave., West Palm Beach. 832-5194. Feb. 7: Audubon String Quartet. Feb. 28: Pianist Michael Lewin. Performances at 8. \$5-\$14.50.

YOUNG ARTISTS SERIES. Temple Beth El, 333 S.W. Fourth Ave., Boca Raton. 391-8600. Feb. 5: Violinist Ulrike-Anima Mathe. Feb. 26: Pianist Hung-Kuan Chen. All performances at 3. Call for ticket information.

POPULAR

ANNUAL PATRIOTIC CONCERT. Coral Ridge Presbyterian Church, 5555 N. Federal Highway, Fort Lauderdale. (305) 491-1103. Feb. 23-25 at 8. \$10, adults; \$8, students.

TONY BENNETT. Florida Atlantic University, Center Auditorium, Glades Road, Boca Raton. 393-3758. West Palm Beach Auditorium, 1610 Palm Beach Lakes Blvd., West Palm Beach. 683-6012. Feb. 23 at 8: Boca Raton. Feb. 24 at 8: West Palm Beach. \$10-\$28.

BOCA RATON SYMPHONIC POPS. Florida Atlantic University, University Auditorium, Glades Road, Boca Raton. 393-3758. John Gary, vocal; James Behr, piano. Feb. 15-16 at 8. \$7-\$18.

CAB CALLOWAY. Florida Atlantic University, Center Auditorium, Boca Raton. 393-3758. Feb. 11 at 8. \$15, adults; \$7.50, children under 12.

TOMMY DORSEY ORCHESTRA. Boynton Beach Civic Center, 128 E. Ocean Ave., Boynton Beach. 732-0209 or 732-2953. Buddy Morrow, conductor. Feb. 12 at 8. \$30.

FESTIVAL OF THE ARTS CONCERT SERIES. First Congregational Church of Lake Worth, 1415 N. K St., Lake Worth. 968-4282. Feb. 5: Organ Extravaganza with Hector Olivera. Feb. 21: Frederick Swann, organist. All performances at 7:30. \$9.50, adults; \$4, students or children.

THE FOUR FRESHMEN. Coral Ridge Presbyterian Church, 5555 N. Federal Highway, Fort Lauderdale. (305) 491-1103. An Evening of Memories. Feb. 17-18 at 8. \$10, advance; \$12, door.

GILBERT AND SULLIVAN WITH GIL GALLAGHER. Lighthouse Gallery & School of Art, Gallery Square North, 373 Tequesta Dr., Tequesta. 746-3101. Feb. 18 at 8; Feb. 19 at 2. \$3.50-\$8.

THE AUZA KASHI SHOW. Bailey Concert Hall, Broward Community College, 3501 S.W. Davie Road, Davie. (305) 475-6884. Feb. 12 at 2:15 and 8:15. \$17-\$19.

MCCLAIN FAMILY BAND. St. Lucie County Civic Center, 2400 Virginia Ave., Fort Pierce. 335-2310. Feb. 28 at 8. \$10-\$15.

PERFORMING ARTS SERIES. McAlpin Fine Arts Center, Indian River Community College, 3209

Virginia Ave., Fort Pierce. 468-4722 or 878-1388. Feb. 13: The Winged Victory Singers. Feb. 28: Edwin Newman. All performances at 8. Call for ticket information.

ROBERTA PETERS, VOCALIST. Riverside Theatre, 400 Beachland Blvd., Vero Beach. 231-6990. A tribute to Irving Berlin. Feb. 11 at 8. \$20-\$25.

ROGER WILLIAMS, PIANIST. Coral Ridge Presbyterian Church, 5555 N. Federal Highway, Fort Lauderdale. (305) 491-1103. Feb. 4 at 2 and 8. \$10, advance; \$12, door.

DANCE

AMERICAN BALLET THEATRE. Jackie Gleason Theater of the Performing Arts, 1700 Washing-

ton Ave., Miami Beach. (305) 673-8300. World premieres of *Rigaudon* and *Some Assembly Required* by Clark Tippet; *Swan Lake*, *Gaite Parisienne* and *The Fugue in the Upper Room*. Feb. 1-6 at 8; Feb. 1 and 4 at 2. \$10-\$30.

ATLANTA BALLET. Bailey Concert Hall, Broward Community College, 3501 S.W. Davie Rd., Davie. (305) 475-6884. Works of Bach, Ballanchine and Bop. Feb. 11 at 3 and 8:15. \$20-\$22.

BALLET FLORIDA. Watson B. Duncan Theatre, Palm Beach Community College, Lake Worth. 659-1328. Feb. 16-19: *Belong* and *The Forties*. \$12-\$25.

FREDERICK BRATCHER AND COMPANY. Esther Boyer Griswold Theatre, Florida Atlantic University, Glades Road, Boca Raton. 393-3808. Feb. 24-25 at 8. \$12.

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DAYS & NIGHTS

LONG DISTANCE (DOWN THE LINE). Santaluces High School Little Theater, 6880 Lawrence Road, Lantana. 732-8323. Demetrius A. Klein and Dancers. Feb. 24-25 at 8. Adults, \$8; students and seniors, \$5.

MAZOWSZE COMPANY. Jackie Gleason Theater of the Performing Arts, 1700 Washington Ave., Miami Beach. (305) 643-9821. The International Artists Series brings this company from Poland. Feb. 11 at 8, \$18-\$48. Feb. 12 at 3, \$15-\$45.

MIAMI CITY BALLET. Colony Theater, Lincoln Road Mall, 1301 Lenox Ave., Miami Beach. (305) 532-7713 or 463-0109 or (407) 659-1328. *The Leaves Are Fading* by Tudor; Balanchine's *Tchaikovsky Pas de Deus*; and a world premiere by Gamonet de los Heros. Feb. 11 at 8; Feb. 12 at 6. \$6.

BALLET RANDOLPH. Colony Theater, Lincoln Road Mall, 1301 Lenox Ave., Miami Beach. (305) 666-6557. World premiere performance of *Rites of Spring*. Feb. 17-18 at 8; Feb. 19 at 2. \$10, advance; \$12, door.

EDDY TOUSSAINT BALLET DE MONTREAL. Sunrise Musical Theater, 5555 N.W. 95th Ave., Sunrise. (305) 741-7300. Dance Spectacular series. Feb. 24 at 8. \$75-\$1,250. Series tickets only.

FILM

MIAMI FILM FESTIVAL. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami. (305) 372-0925. Founder Nat Chediak premieres 25-30 cutting edge films and six film symposia. Feb. 3-12. Call (305) 347-3456.

SOCIETY OF THE FOUR ARTS. Four Arts Plaza, Palm Beach. 655-7226. Feb. 3 at 3 and 8: *Manon of the Spring*. Second film in two-part series with *Jean De Florette*. Feb. 17 at 3 and 8: *The Red Shoes*. A young ballet student and her magic red ballet shoes. Feb. 24 at 3 and 8: *Turtle Diary*. Glenda Jackson and Ben Kingsley plan to save turtles from isolation and entrapment. All films \$2.50.

KIDS' STUFF

ART AND CRAFTS CENTER. Howard Park, Okeechobee Boulevard off Parker Avenue, West Palm Beach. 659-8068 or 659-8077. Through Feb. 3: Chinese fairy tale with marionettes. Thurs. and Fri. at 10. \$1. Reservations required.

THE CHILDREN'S MUSEUM OF BOCA RATON AT SINGING PINES. On the Northwest Fourth Diagonal, Boca Raton. 368-6875. The oldest unaltered wooden structure in the Boca Raton area is now a children's museum housing a variety of hands-on, discovery-type exhibits. Tues.-Fri., 10-4; Sat., 10-1. \$1.

THE DISCOVERY CENTER. 231 S.W. Second Ave., Fort Lauderdale. (305) 462-4115. For information about classes, (305) 462-8803. A science and history museum with hands-on exhibits, workshops and special events. Tues.-Fri., 2-5; Sat., 10-5. \$3, museum admission; children under 3 free.

GIFTS OF AN EAGLE. The Society of the Four Arts, Four Arts Building, Palm Beach. 655-2766. Illustrated story by Kent Durden about Lady, a wild eagle who lived on Durden's ranch for 16 years in California. Feb. 24 at 10 a.m. and noon. \$1.

THE FROG PRINCE. Little Palm Theater, Royal Palm Theater Center, 303 Golfview Drive, Boca Raton. 394-0206. Musical. Through Feb. 11. Saturdays only, 9:15 a.m. \$5.50.

PIPPY LONGSTOCKINGS. Little Palm Theater, Royal Palm Theater Center, 303 Golfview Drive, Boca Raton. 394-0206. Feb. 18-Mar. 25. Saturdays only, 9:15 a.m. \$5.50.

SOLO FOLLIES. Watson B. Duncan Theatre, Palm Beach Community College, 4200 Congress Ave., Lake Worth. 439-8244. Mime, actor and storyteller Larry Goldstein performs in the New Vaudeville tradition. Audience participation. Feb. 11 at 11. \$5.

SUSAN B. Story Theatre Productions. Bailey Concert Hall, Broward Community College, 3501 S.W. Davie Road, Davie. (305) 761-7490. Parker Playhouse, 707 N.E. Eighth St., Fort Lauderdale. (305) 764-0700. Musical about Susan B. Anthony. Feb. 10: Davie, 9:30 and 11:30 a.m. Feb. 13-17: Fort Lauderdale, 9:30 and 11. Feb. 18 at 10:30. Call for ticket information, (305) 763-8813.

THE WIND IN THE WILLOWS. Watson B. Duncan Theatre, Palm Beach Community College, 4200 Congress Ave., Lake Worth. 439-8244. Enjoy the adorable antics of the adventurous River Bankers, Mr. Toad, Mr. Mole and Mr. Rat. Performed by The Louisville Children's Theatre. Feb. 26 at 2 and 6. \$5.

WINNIE THE POOH. Gusman Center for the Performing Arts, 174 E. Flagler St., Miami. (305) 372-0925. Feb. 19 at 8. \$12.50; children under 12, \$9. Bailey Concert Hall, Broward Community College, 3501 S.W. Davie Road, Davie. (305) 761-7490. Presented by Center for Puppetry Arts. Feb. 15 at 10 a.m. and noon. \$5.



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SPECIAL EVENTS

COCONUT GROVE ARTS FESTIVAL. McFarlane Road and South Bayshore Drive, Coconut Grove. (305) 447-0401. Art, food and music. Feb. 18-20 from 10-6. Free admission.

AN EVENING WITH HELEN HAYES. University Theater, Florida Atlantic University, Glades Road, Boca Raton. 393-3758. Feb. 12 at 8. \$10-\$60.

EVERGLADES BLUEGRASS CONVENTION. Ives Estate Optimist Club Grounds, North Miami Beach. (407) 737-2875. South Ocean String Band, Paul Adkins and Sally Mountain Show. Feb. 17 from 5-12; Feb. 18 from 11-12; Feb. 19, 10-5. Three-day pass, \$20.

FESTIVAL OF THE ARTS. PGA Boulevard and Alternate A1A in the park at The Gardens mall, Palm Beach Gardens. 694-2300. Art and entertainment, food and exhibits. Feb. 25-26, 9-5. \$1.

FESTIVAL OF THE CONTINENTS. Ocean Key House, Zero Duval St., Key West. (305) 296-5882. A four-month festival of theater, music and art featuring artists from 10 nations including Spain, China, Mexico, Canada, Japan, Italy and the United States. For complete schedule and money-saving festival passport admission information, contact the festival office. Events take place through March.

HATSUME. Morikami Museum of Japanese Culture, 4000 Morikami Park Road, Delray Beach. 495-0233. Morikami's largest annual festival. Feb. 25-26 at 10-5. \$3, adults; \$1, children 12 and under.

MARDI GRAS. Holy Trinity Episcopal Church, 622 S. Olive Ave., West Palm Beach. 655-8650. Music, Cajun cooking, auction, arts and crafts and children's attractions. Feb. 3 from 5-10; Feb. 4 from 10-10. Free admission.

MIAMI INTERNATIONAL BOAT AND SAILBOAT SHOW. Miami Beach Convention Center, 17th Street and Convention Drive, Miami Beach. Also the Miami Beach Marina. (305) 531-8410. Largest public boat show in the nation. Feb. 16-17 from 10-6; Feb. 18 from 10-10, Feb. 19-20 from 10-9; Feb. 21-22 from 12-9. Feb. 17 admission \$15; \$7 for remainder of show.

OPEN HOUSE ANNIVERSARY. Henry Morrison Flagler Museum. 1 Whitehall Way, Palm Beach. 655-2833. Annual celebration including antique cars, special exhibits, films and music. Feb. 4 at 10. Free admission.

SENIOR ACTIVITIES FESTIVAL. West Palm Beach Auditorium, 1610 Palm Beach Lakes Blvd., West Palm Beach. 837-5270. Live entertainment by and for seniors and an exhibition of products and services. Feb. 21 from 10-4. Free admission.

SOUTH FLORIDA FAIR. South Florida Fairgrounds, West Palm Beach. 793-0333. Entertainment includes The Commodores, Mickey Gilley, Waylon Jennings, Louise Mandrell and Eddie Rabbit. Carnival midway, food, arts and crafts and livestock exhibits. Through Feb. 5 from 10-10.

TALKS

JIMMY CARTER. Florida Atlantic University, Center Auditorium, Boca Raton. 393-3010. Feb. 20 at 8. Call for ticket information.

THE SOCIETY OF THE FOUR ARTS. Four Arts Plaza, Palm Beach. 655-2766. Feb. 7: Eric Sevar-

eid: America at Middle Age. Feb. 14: Dominick Dunne: People Like Us. Dunne talks about the lives of the super-rich. Feb. 21: Richard Thornburgh: Some Thoughts on Public Service, including such issues as drug trafficking and pornography. Feb. 28: William and Wendy Luers: A Team Behind the Iron Curtain. All lectures at 3. \$10.

LAUGHS

THE SMOTHERS BROTHERS. Sunrise Musical Theater, 5555 N.W. 95th Ave., Sunrise. (305) 741-7300. Feb. 3 at 8. \$21-\$38, includes dinner.

SPORTS

BISCAYNE KENNEL CLUB. 320 N.W. 115 St.,

North Miami. (305) 754-3484. Greyhound racing nightly except Saturday. Post time 7:45; Tues., Thurs. and Sat. matinees at 12:30. Clubhouse admission, \$2; grandstand, \$1.

GULFSTREAM PARK. U.S. 1, Hallandale. (305) 454-7000. Horse racing Tues.-Sun. Post time at 1 p.m. Children welcome with adult. Clubhouse, \$4; grandstand, \$2.

DANIA JAI-ALAI. 301 E. Dania Beach Blvd., Dania. (305) 927-2841, 949-2424. Games Tues.-Sat., 7:15.; Tues., Sat. matinees, noon. General admission, \$1; reserved, \$1.50-\$6.

HOLLYWOOD DOG TRACK. 831 N. Federal Highway, Hallandale. 758-3647. Greyhound racing nightly except Saturday. Post time 7:45 p.m. Tues. Thurs. Sat., 12:30 p.m.

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DAYS & NIGHTS

PALM BEACH JAI-ALAI. 1415 45th St., West Palm Beach. 844-2444. Games Tues.-Sat., 7:15; Wed., Fri., Sat. matinees, noon. General admission, 50 cents; royal boxes, \$5; lower orchestra, \$3; restaurant and cocktail, \$3.50.

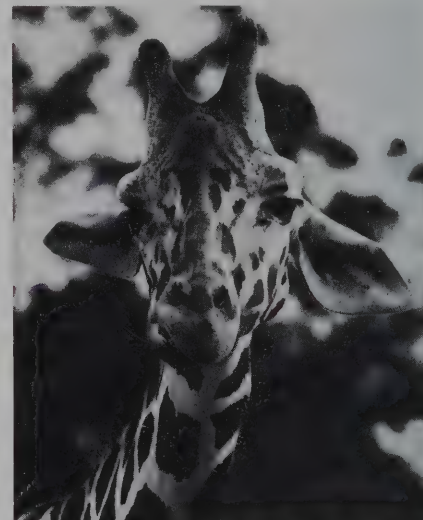
PALM BEACH KENNEL CLUB. 1111 N. Congress Ave., West Palm Beach. 683-2222. Greyhound racing nightly, except Wed. and Sun., at 8; Mon., Thurs., Sat. matinees, 12:30. General admission, 50 cents; terrace and paddock dining rooms, \$2.

PALM BEACH POLO AND COUNTRY CLUB. 13198 Forest Hill Blvd., West Palm Beach. 793-1440. High-goal polo every Sat. and Sun. at 3. \$4-\$15.

ROYAL PALM POLO. 6300 Clint Moore Road, Boca Raton. 994-1876 or 734-7656. High-goal polo Wed. and Sun. at 1 and 3. \$3-\$14.

TOURS & ATTRACTIONS

BOCA RATON HOTEL AND CLUB. East Camino Real, Boca Raton. 392-3003, 395-6766. Guided tours by the Boca Raton Historical Society, ar-



At Lion Country Safari, you can talk to the animals, and pet and ride some of them, too.

ranged for groups by reservation. Tues., 1:30. \$4 donation. \$4 valet parking.

BUTTERFLY WORLD. Tradewinds Park South, 3600 W. Sample Road, Coconut Creek. (305) 977-4400. World's largest butterfly park. Also an insectarium and butterfly museum. Mon.-Sat., 9-5; Sun., 1-5. Adults, \$6; senior citizens and children, \$4; children under 3 free.

THE CASON COTTAGE. 5 N.E. First St., Delray Beach. 243-0223. Tues.-Sat., 10-4. Free.

DREHER PARK ZOO. 1301 Summit Blvd., West Palm Beach. 585-2197. Highlights include the Betty Cardinal nature trail, zoological exhibits and botanical gardens. Daily, 9-5. Adults, \$4; senior citizens and children 3-12, \$2; children under 3 free.

EMPRESS OF PALM BEACH. Phil Foster Park, Blue Heron Boulevard, Singer Island. 842-0882. Lunch, brunch and dinner cruises. A triple-decker boat styled after an early Hudson River steamboat. Daily at 11, 1 and 3. \$7.40-\$10.60.

FAIRCHILD TROPICAL GARDEN. 10901 Old Cutler Road, Miami. (305) 667-1651. Follow the path through Rain Forest, Sunken Garden and

the Rare Plant House. Daily, 9:30-4:30. \$4. Children under 13 free.

FLAMINGO GARDENS. 3750 Flamingo Road, Fort Lauderdale. (305) 473-0010, 472-4433. Features include Gator World, petting zoo, gardens and museum. Daily, 9-5:30. Adults, \$6.50; children 4-14, \$3.25.

ISLAND QUEEN RIVERBOAT. Phil Foster Park, Blue Heron Boulevard, Singer Island. 842-0882. A Mississippi-style paddle-wheeler that sails on the Intracoastal Waterway. Mon.-Tues., 11, 1 and 3. \$7.42; half price for children under 12.

JUNGLE QUEEN. 801 Seabreeze Blvd., Fort Lauderdale. (305) 462-5596. Sightseeing cruises up the New River to a tropical island. Daily at 10, 2 and 7. \$4.50-\$21.

LION COUNTRY SAFARI. Southern Boulevard, West Palm Beach. 793-1084. Drive through the jungle, ride elephants and pet baby animals. Daily, 9:30-5:30 (Gates close at 4:30). \$10-\$12. Children under 3 free.

LOUMONICS. 3017 N.W. 60th St., Fort Lauderdale. (305) 979-3161. Light and sound theater. Sat., 9 p.m. \$12.

MIAMI METROZOO. 12400 S.W. 152nd St., Miami. (305) 251-0400. See exotic animals in homes much like their native habitats. Monorail transportation. 10-5:30 (Gates close at 4). Adults, \$6; children, 3-12, \$3; 2 and under free.

MIAMI MUSEUM OF SCIENCE AND SPACE TRANSIT PLANETARIUM. 3280 South Miami Ave., Miami. (305) 854-2222. Bounce a laser beam and catch your shadow. Daily, 10-6. \$2-\$4.

MIAMI SEAQUARIUM. 4400 Rickenbacker Causeway, Miami. (305) 361-5703. See dolphins, turtles, a killer whale and other marine creatures. Monorail transportation. Daily, 9:30-5. \$10-\$14.

MICCOSUKEE INDIAN VILLAGE. Highway 41, Miami. (305) 223-8388. Discover how the Miccosukee Indian Tribe lives in the heart of the Everglades. Daily, 9-dusk. Adults, \$5; children, \$3.

MONKEY JUNGLE. 14805 S.W. 216th St., Miami. (305) 235-1611. See wild monkeys through safe caged walkways. Daily, 9:30-5. \$4-\$7.50; children under 5 free.

MOUNTS HORTICULTURAL LEARNING CENTER. Palm Beach County Cooperative Extension Service, Mounts Agricultural Center, 531 N. Military Trail, West Palm Beach. 683-1777. Three-acre architectural botanical garden featuring 500 types of native and exotic plants. Mon.-Sat., 8:30-5. Free.

M/V VIKING PRINCESS. Port of Palm Beach. 845-7447, 394-7447. One-day cruises to Freeport, Bahamas. Mon., Tue., Thurs., 10-10. Coastal cruises, Wed., Fri. and Sun.

OCEAN WORLD. 1701 S.E. 17th St., Fort Lauderdale. (305) 525-6612. Dolphin and sea lion shows. Many exhibits featuring alligators, sea and land turtles and tropical birds. Daily, 10-4:15. Adults, \$8.95; children, \$6.95.

ORCHID JUNGLE. 26715 S.W. 157th Ave., Homestead. (305) 247-4824. The world's largest variety of orchids. Daily, 8:30-5:30. \$5.

PARROT JUNGLE. 11000 S.W. 57th Ave., Miami. (305) 666-7834. Six trained bird shows, natural subtropical gardens. Daily, 9:30-5. Adults, \$8.50; children, \$4.

PLANET OCEAN. 3979 Rickenbacker Causeway, Miami. (305) 361-9455. See and feel a hurricane, watch the birth of the oceans and walk through an indoor cloud and rainstorm. Daily, 10-4:30. Adults, \$8.95; children, 6-12, \$4; children under 6 free.

MUSEUMS

ELLIOTT MUSEUM. Located on Ocean Boulevard (S.R. A1A), five miles east of Stuart on Hutchinson Island. 225-1961. Large collection of antique cars, toys and costumes from the 1800s. Crystal and china displays, art gallery and hand-carved work. Daily, 1-5. Adults, \$2.50; children 6-13, 50 cents; children under 6 free.

THE HENRY MORRISON FLAGLER MUSEUM. 1 Whitehall Way, Palm Beach. 655-2833. Historical mansion built by Flagler, founding partner of Standard Oil and pioneer developer of Florida's East Coast. Feb. 4-Mar. 28: Absolute Elegance, an exhibit of modern and designer gowns. Tues.-Sat., 10-5; Sun., noon-5. Adults, \$3.50; children 6-12, \$1.25.

HOUSE OF REFUGE. Hutchinson Island, Stuart. 225-1875. Commissioned in 1875 by the U.S. Lifesaving Service to offer assistance to shipwrecked sailors, the Gilbert's Bar House of Ref-

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SOUTH FLORIDA SCIENCE MUSEUM AND PLANETARIUM. 4801 Dreher Trail, Dreher Park, West Palm Beach. 832-1988. Through Mar. 27: Imhotep's Egypt, the Dawn of Technology. Tues.-Sat., 10-5; Sun.-Mon., 1-5; Friday, 6:30-10. Adults, \$3; children 4-12, \$1.50; senior citizens, \$2.50; children under 4 free.

VIZCAYA MUSEUM AND GARDENS. 3251 S. Miami Ave., Miami. (305) 579-2708. Daily, 9:30-5. Adults, \$6; students, \$4; senior citizens, \$5; children under 6 free.

PARKS & BEACHES

ATLANTIC DUNES PARK. Off A1A, one block north of Linton Boulevard, Delray Beach. Swimming, snorkeling and sunbathing. Sunrise-sunset. Lifeguard daily, 9-5. Metered parking.

BOYNTON BEACH OCEANFRONT PARK. A1A and Boynton Boulevard, Ocean Ridge. Swimming, sunbathing, boardwalk pier and sun shelters. Sunrise-sunset. Lifeguard daily, 7-5. Off-street parking fees.

CARLIN PARK. Off A1A near Indiantown Road, Jupiter. Beachfront park with hiking trails. Adjacent fishing jetty at Jupiter Beach Park. Sunrise-sunset.

DELAY MUNICIPAL BEACH. Atlantic Avenue and A1A, Delray Beach. Swimming, snorkeling,

surfing, fishing and sunbathing. Cabanas and umbrellas available. Lifeguard daily, 9-5. Off-street parking fees and metered parking.

JONATHAN DICKINSON STATE PARK. Off U.S. Highway 1, Hobe Sound. 546-2771. Picnic and camping facilities. Fishing, boating, horseback and bicycle riding. Guided nature cruises leave from the park marina daily, except Mon., at 1. Year-round, 8-sunset.

PHIL FOSTER PARK. Blue Heron Boulevard on the Intracoastal Waterway, Riviera Beach. Boat launching, sailboat rentals, picnicking and swimming. Sunrise-sunset. Free parking.

LAKE WORTH MUNICIPAL BEACH. A1A and Lake Worth Road, Lake Worth. Swimming, snorkeling, fishing and sunbathing. 9-5. Lifeguard daily, 9-5. Metered parking.

LOXAHATCHEE NATIONAL WILDLIFE REFUGE. U.S. 441 between Boynton Boulevard and Atlantic Avenue. 734-8303. 146,000 acres of Everglades with interpretive programs, tours, trails, boat ramp and canoe trail. Daily, 6:30-8:30.

MIDTOWN PUBLIC BEACH. Between Peruvian and Brazilian avenues, Palm Beach. Swimming and sunbathing. 8-8. Lifeguard daily, 9-5. Metered parking.

MORIKAMI PARK. 4000 Morikami Park Road, Delray Beach. 499-0631. Japanese museum and gardens. Tues.-Sun., 10-4. Wed. at 2: garden tour.

PAHOKEE STATE RECREATION AREA. Herbert Hoover Dike off U.S. 441, Pahokee. 924-7832.

Picnicking, swimming, fishing, boating and camping. 8-sunset. Free admission.

PHIPPS OCEAN PARK. South A1A, Palm Beach. Swimming and sunbathing. 8-8. Lifeguard daily, 9-5. Metered parking.

JOHN PRINCE PARK. Congress Avenue, south of Lake Worth Road, Lake Worth. 655 acres on Lake Osborne. Picnic areas, fishing, camping, nature trail, sailboard and canoe rentals. Sunrise-sunset.

RED REEF PARK. 1400 N. A1A, Boca Raton. Swimming, snorkeling and sunbathing. 8-10. Lifeguard daily, 9-5. Off-street parking fees.

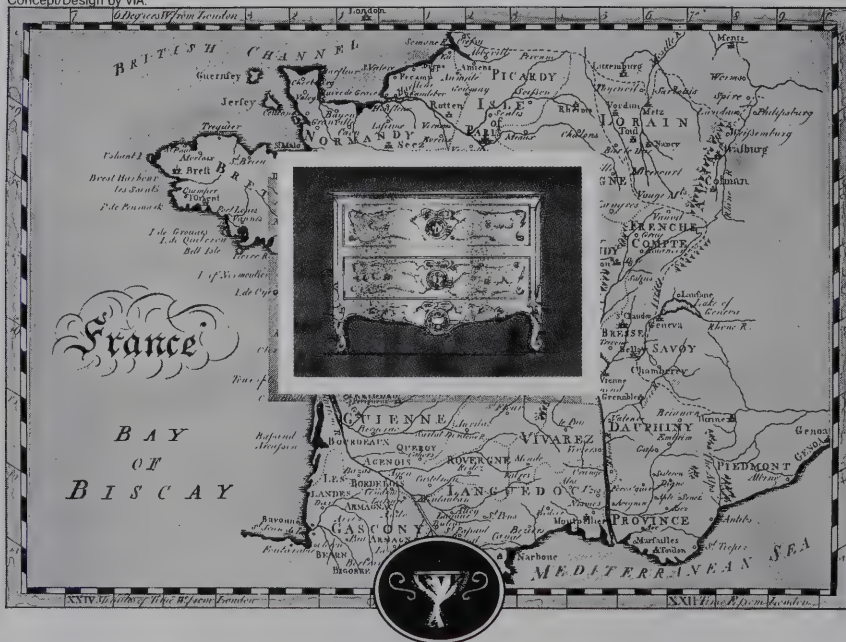
RIVIERA MUNICIPAL BEACH. A1A and Riviera Beach (Singer Island). Swimming, limited snorkeling and sunbathing. Sunrise-sunset. Lifeguard, 9:45. Free parking in lot.

SPANISH RIVER PARK. 3001 N. A1A, Boca Raton. 46-acre park with picnic area and boat docking. Swimming, snorkeling, fishing and sunbathing. 8-sunset. Lifeguard daily, 9-5. Off-street parking fees.

AROUND THE STATE

FLAMINGO FESTIVAL. St. Petersburg. (813) 884-9787. Festival includes celebrities, local and national entertainment, Flamingo Fare, Flamingo Fling, Flamingo Fest, Flamingo Wear and the Pink Tie Affair. Feb. 19-25. Free admission on Feb. 25. Call for schedule and ticket information. ■

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STYLISH SECLUSION

Continued from page 97

mirroring one wall and adding glass shelves to display collections.

The design of the foyer lends a feeling of luxury. "You feel like you're entering an elegant Florida house. The Campos also have a home in Connecticut, and they wanted this home to have a Florida feeling," she said.

Landscape architect Col. Carn Reid further enhanced this tropical feeling with specially designed garden areas. All rooms except the bedrooms open onto the atrium.

"We designed a sunken pool and fountain for the atrium," Reid said. In the corners he planted a fiddle leaf plant, a date palm and a magnolia tree. "The large, dark green leaves of the magnolia balance the ficus in another corner," he said.

A smaller garden area off the master bath is filled with roses, repeating the pattern of the wallpaper inside.

Kennedy, a member of the American Society of Interior Designers, was assisted on this project by Larry Stauffer. ■

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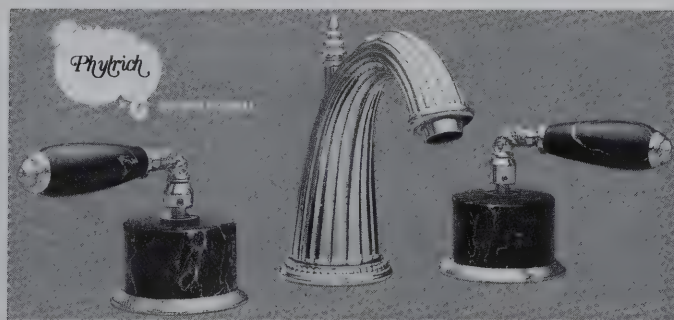


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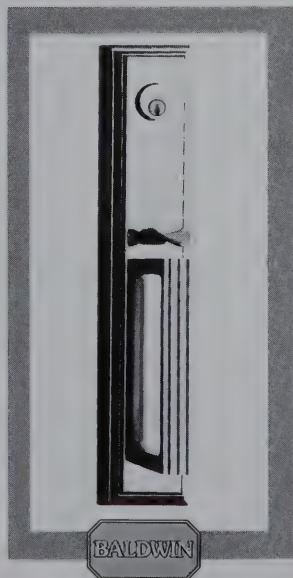
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OUT & ABOUT

BY SUSAN BEACH



It was a white Christmas for those who attended the Salvation Army Christmas Ball at The Breakers. Chairpersons **Jim and Sue Partington** wanted to create a wintry holiday feeling like that at New York's Rockefeller Center, and the scene came alive with John Flanagan's Stars On Ice.

Mary Sanford was honored at this season's Governor's Ball at the Poinciana Club and toasted at a cocktail reception preceding the gala. A tremendous crowd showed up for the ball, and only one gown showed up twice — in lavender on **Vera Lukin** and in pink on **Libby Newell**.

Salvation Army Christmas Ball. 1: Jim and Sue Partington 2: Suzanne Wikberg and Steve Benedict 3: Sue Whitmore 4: Judy Grubman 5: Cathleen McFarlane, left, and Claire Chalk **Royal Poinciana Playhouse opening night.** 6: Will Ray 7: Barbara Gault and Colin Wright 8: Jack and Sheila Fisher, left, and George Kanelos **Governor's Ball.** 9: Libby Newell, left, and Vera Lukin 10: Mary Sanford 11: Liza and Robert Leidy



2



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Guests at WXEL's World of PBS gala were offered a taste of the seven continents. The dinner and auction, chaired by **Phillip and Jackie Crenshaw**, featured a buffet with a sampling of each continent's cuisine.

The Royal Poinciana Playhouse celebrated the opening of its season with an after-dinner supper party at Dominique's in Phillips Point. The playhouse opened this year with *Into The Woods*.

Guests arrived by trolley at the Count de Hoernle Pavilion for the Boca Raton Historical Society's Dancing at the Depot gala. The restored train station was the center of attention at the dinner and dance, which was punctuated by sounds of train whistles. **Count Adolph and Countess Henrietta de Hoernle** got a standing ovation for their donation to the project. ■

WXEL's World of PBS gala. 1: Phillip and Jackie Crenshaw 2: Barbara and Scott Davidson 3: Joyce and Dusty Sang 4: Ann and Nate Appleman **Boca Raton Historical Society's Dancing at the Depot.** 5: Orrine and Warren Orlando, left, and Sarah Pollak 6: Michelle and Dean Chapman, left, and Billy and Bonny Smith 7: Back row, from left: Janice, Kenneth, Debbie and Bill Rutter. Front row: Marlene Rutter 8: Countess Henrietta and Count Adolph de Hoernle

DINING OUT

Jo's, Palm Beach

BY PHILLIS FLICK JONES

Jo's is a nice place — cozy, intimate and very French. The nicest touch, though, is that it's truly a family enterprise, run by a mother and son.

Jo Larkie is the mother, owner and manager of Jo's in Palm Beach. She started in the restaurant business at the age of 15 as a waitress and slowly but surely worked toward having her own restaurant. Her son, Richard Kline, studied at La Côte Basque in New York City and is the chef.

Their years of hard work and practice have culminated in the delicious and attractive selections that come from the kitchen at Jo's.

We began our meal with a creamy lobster bisque (\$5). Rich in flavor and color, this bisque also is served as part of a trio of soup samplings (\$5) that includes split pea and beef consommé. A cold artichoke appetizer (\$7.95) is served with a classic vinaigrette of oil, vinegar and Dijon mustard.

The menu is written on a blackboard and is likely to change daily. A few of the popular items are a crisp, roast duckling with a demiglace of orange sauce (\$22.95) and a grilled filet of Norwegian salmon (\$23.95) served with a bearnaise sauce.

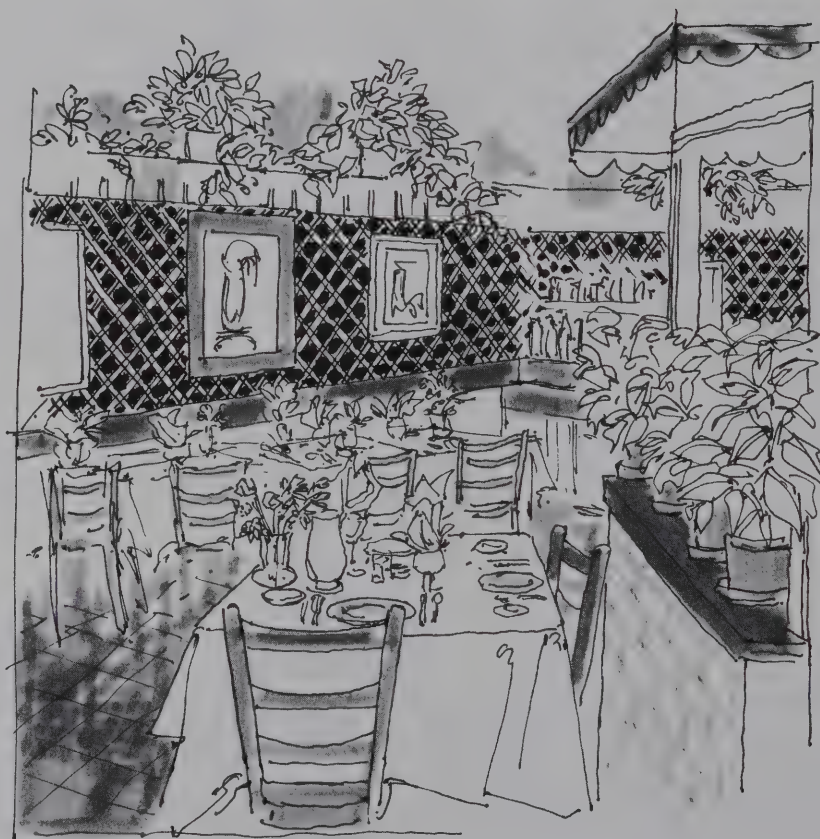
We tried a ballotine of sole (\$23.50) with a ginger-lime sauce, a wonderful concoction that looks like

pinwheels of sole with a leek-carrot-mushroom stuffing. The Oriental flavor of this dish is as surprising as it is delicious. Creatively placed vegetables add flavor to the dish. Red new potatoes are fashioned like toadstools, and carrots are shaped like peas with the aid of a miniature melon-ball cutter.

Jo's bakes its own banana bread

raspberries and raspberry sauce (\$8.95). Classic French crème brûlée (\$5.95) will not disappoint those who love this custardy dessert.

Jo's, 200 Chilean Ave., serves dinner from 6:30 to 10 every night except Sunday. For reservations call 659-6776.



F.J. O'Donnell's at 4001 S. Dixie Highway serves up North Carolina-style barbecue — not a wet, saucy barbecue pork but a dry, minced version — accompanied by what they call a North Carolina-style cole slaw which has an interesting tomato base.

A giant Cobb Salad (\$4.95) is especially good, because the turkey in the salad is smoked. A hickory-smoked barbecue pork sandwich is \$4.95, and the platter (with french fries and cole slaw) is \$5.95.

A hot new item on the menu is Alan's famous Maryland crab cakes. The

sandwich is \$6.95, and the platter (with a salad, french fries and cole slaw) is \$13.95. Either way, the crab cakes are delicious.

A full bar and a lively juke box keep the place hopping, but you will find O'Donnell's tame enough for families.

O'Donnell's serves lunch and dinner daily from 11 a.m. to 1 a.m.

MAGIE BELLS

Our dining guide is prepared by editorial assistant Shelly Guelbert and includes restaurants reviewed by restaurant editor Phillis Flick Jones, as well as those recommended by other staff members and our readers. If there are noteworthy restaurants you feel we've missed, please send us your suggestions.

Although we make every effort to ensure accuracy, changes can occur after we go to press. To avoid disappointment, please call to confirm information. All phone numbers are in area code 407, except where noted.

Restaurants are listed geographically for your convenience. If a restaurant has been reviewed in Palm Beach Life during the past year, the date of the review is given. Restaurants are open seven days a week and accept most major credit cards, except where noted.

KEY TO SYMBOLS

B Breakfast
L Lunch
D Dinner
SB Sunday brunch

Average entree:

\$ Under \$10
\$\$ Between \$10-\$20
\$\$\$ Over \$20

INDIAN RIVER COUNTY

VERO BEACH

FORTY-ONE, 41 Royal Palm Blvd., 562-1141. Popular rendezvous spot with innovative French chef. Call ahead and ask the chef to prepare favorite dish. L (weekdays only), D, \$\$\$\$. Reservations.

OCEAN GRILL, 1050 Sexton Plaza, 231-5409. Landmark old-world restaurant on the ocean known for local fresh fish and Indian River lump crab specialties. L, D, \$\$\$. Reservations for parties of 5 or more.

ST. LUCIE COUNTY

FORT PIERCE

HARBOUR HOUSE, TOP OF THE DOCK, 201 Fisherman's Wharf,

465-1334. Bilevel dockside dining on the Intracoastal Waterway. Specialties include seafood brochette, bouillabaisse and popular marine platter. L, D, \$\$\$. Reservations.

P.V. MARTINS, 5150 N. S.R. A1A, 465-7300. Casual beach bistro ambience. Specialties include stuffed grouper, Florida lobster tails and Gold Coast snapper with shrimp. L, D, SB, \$\$\$. Reservations.

MARTIN COUNTY

JENSEN BEACH

11 MAPLE ST., 3224 N.E. Maple Ave., 334-7714. Renovated early 1900s house featuring mesquite-grilled foods and daily chalkboard menu. Roasted grouper with clams and saffron, conch with homemade balsamic vinegar sauce, nasturtium salad with goat cheese. D, \$\$\$. Closed Sunday and Monday.

CHUCK & HAROLD'S OUTRIGGER, 1405 N.E. Indian River Drive, 287-2411. Newly remodeled American restaurant on the Indian River. Seafood a specialty. L, D, \$\$\$. Reservations.

CONCHY JOE'S SEAFOOD, 3945 N.E. Indian River Drive, 334-1130. Casual riverfront setting with "old Florida" atmosphere. Raw bar and native and Bahamian seafood dishes. L, D, \$\$. Reservations.

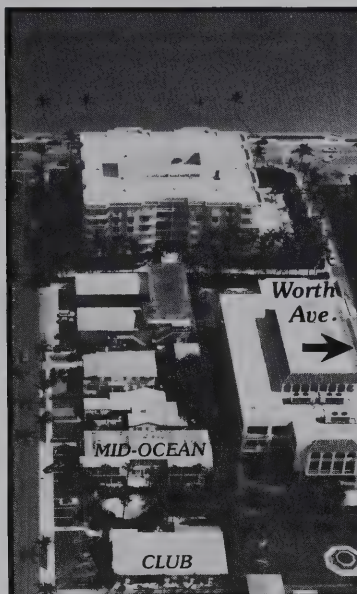
STUART

BON APPETIT, 514 N. Federal Highway, 692-0107. Elegant Continental dining. Smoked trout, London-Dorchester mixed grill. Complimentary chicken liver apple cognac paté. Special homemade appetizers and desserts. Closed Sunday. D, \$\$. Reservations.

HUCKLEBERRY'S, 111 S.W. Flagler Ave., 287-0025. Casual dining on St. Lucie River. Features a variety of seafood and steaks with daily specials. L, D, \$\$. Reservations for large parties.

INDIANTOWN

SEMINOLE COUNTRY INN, 15885 Warfield Blvd., 597-2344. Country cooking featuring Sunday buffet with ham, roast beef and fried



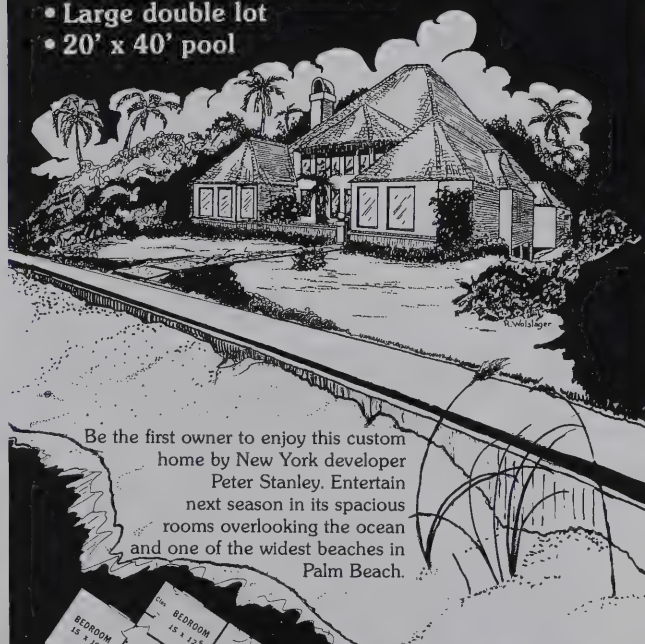
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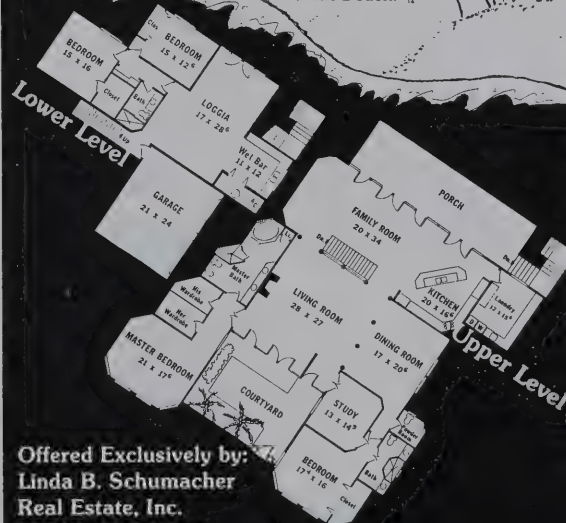
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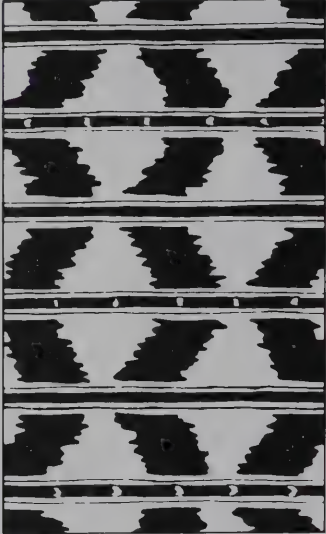
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DINING OUT

chicken. Fresh catfish lunch on Fridays. B, L, D, \$. Reservations for large parties.

PALM BEACH COUNTY

TEQUESTA

COBBLESTONE CAFÉ, 383 Tequesta Drive, 747-4419. Ever-changing blackboard menu: fresh pastas, sweetbreads, swordfish with papaya/kiwi salsa. Great desserts. 42 California wines. Closed Sunday. L (weekdays only), D, \$\$\$. Reservations.

JUPITER

BACKSTAGE RESTAURANT & LOUNGE, 1061 E. Indiantown Road, 747-9533. Superb cuisine with musical stage show. Crab cakes Louisianne, pompano apple amandine and prime steaks and chops. Early preview dinners. Live jazz. L, D, \$\$\$. Reservations.

CHARLEY'S CRAB, 1000 N. U.S. Highway 1, 744-4710. The newest of three Chuck Muer restaurants in the county. Daily changing selections of a wide range of seafood. Dining on the Intracoastal Waterway. L (Monday through Saturday), D, \$\$\$. Reservations.

THE COUNTY LINE, U.S. Highway 1 at Palm Beach/Martin County lines, 747-2110. Popular pizza place with excellent fresh pasta, veal and scampi. Closed Sunday. D, \$. No credit cards.

JESSICA'S, 353 S. U.S. Highway 1 at Jupiter Bay, 744-0210. Casual Florida Keys atmosphere. Dine inside or on the poolside terrace. Fresh catch-of-the-day specials, New York strip steaks and chicken. B, L, D (Mon.-Sat.), SB, \$\$. Reservations required for large parties.

JUPITER CRAB CO., 1511 Old Dixie Highway, 747-8300. Casual, nautical and fun atmosphere. Wide array of seafood: garlic and blue crabs, seafood Alfredo and the ever-famous clambake for two. L, D, \$\$. Reservations required for large parties.

SINCLAIRS GRILL, Jupiter Beach Hilton, Indiantown Road & S.R. A1A, 744-5700. Elegant, yet casual with ocean view. Specialties include fresh grilled Florida fish and dry-aged beef. B, L, D, SB, \$\$. Reservations.

JUNO BEACH

SNOOZIE'S IN THE PARK, Loggerhead Plaza, 1225 U.S. Highway 1, 627-7299. Cozy Italian restaurant. Specialties include excellent family-style salad, eggplant parmigiana, manicotti, veal francese and linguini with red or white clam sauce. Closed Sunday. L (weekdays only), D, \$.

PALM BEACH GARDENS

CAFÉ CHARDONNAY, 4533 PGA Blvd., 627-2662. Eclectic regional dishes: linguine with lobster and wild mushrooms, San Francisco cioppino and Santa Fe herb-baked fish. Many wine tastings from their cuvinet. D, \$\$. Reservations.

THE EXPLORERS, PGA Sheraton Resort, 400 Avenue of Champions, 627-2000. Begin with appetizer tenderloin of lion. Quail, pheasant salad. A la carte. International wine list. D, \$\$\$\$. Reservations.

MACARTHUR'S VINEYARD, MacArthur's Holiday Inn, 4431 PGA Blvd., 622-2260. Dishes prepared from scratch at the table include shrimp Riviera, steak Bastille or Diane, Caesar salads, strawberry and banana amandine and cherries jubilee. Extensive wine list. B, L, D, \$\$. Reservations.

PARKER'S LIGHTHOUSE, 2401 PGA Blvd., 627-0000. Alfresco dining overlooking the Soverel Marina. Enthusiastic staff serving many mesquite-grilled items. Excellent Cajun-blackened fish and gumbo. L, D, \$\$. Reservations.

THE POLO GRILLE, The Gardens, 3101 PGA Blvd., 694-7656. American grille cuisine including steak, salmon, swordfish, lobster, fish and homemade pastas. Tapas bar. Nightly entertainment. L, D, \$\$. Reservations recommended.

RISTORANTE LA CAPANNINA, 10971 N. Military Trail, 626-4632. Continental dining with sophisticated setting and service. Popular rigatoni alla vodka and zuppa di pesce. Banquet facilities available. L (weekdays only), D, \$\$\$\$. Reservations.

THE RIVER HOUSE, 2373 PGA Blvd., 694-1188. Dock and dine in attractive surroundings. Magnificent views of the Intracoastal Waterway. American cuisine, specialties include steak and seafood. D, \$\$. Reservations (weekends, upstairs only).

ST. HONORÉ, 2401 PGA Blvd., 627-9099. Country auberge on harbor. Exceptional cheffing in classic and nouvelle traditions. Fricassee de homard (lobster), riz de veau Michelin star dishes. L, D, \$\$\$\$. Reservations.

NORTH PALM BEACH

LE BISTRO AT CRYSTAL TREE, 1201 U.S. 1, 626-5502. Elegant restaurant in Crystal Tree Plaza. Norwegian salmon in champagne cream with chive and duck with orange sauce are specials. Piano bar. L (weekdays only), D, \$\$\$\$. Reservations.

RUTH'S CHRIS STEAK HOUSE, 661 U.S. 1, 863-0660. Menu includes a

diverse selection of steaks and seafood. Several specials available daily. D, \$\$\$ (Reviewed 11/88.)

LAKE PARK

PRONTI'S, 1440 10th St., 842-3457. Established family operation offering good value. Pizza or spaghetti for kids; veal or scampi for mom and dad. D, \$. No credit cards.

RAFFAELE'S, 9044 Alternate A1A, 848-6939. Casual version of La Caravella specializing in pasta dishes: ziti Tiberio and rigatoni alla vodka. Take-home dinners available. Closed Sunday. L, D, \$.

RIVIERA BEACH

CRAB POT, 386 E. Blue Heron Blvd., 844-2722. Casual open-air dining. Specialties: catfish, crab, alligator and beer-steamed shrimp. L, D, \$.

SINGER ISLAND

PORTOFINO, 2447 Ocean Ave., 844-8411. Bright Italian motif with ocean view. A caring family-run operation. Popular frutti di mar, osso bucco, variety of pizzas, other Italian selections. Takeout. B, L, D, \$.

WEST PALM BEACH

AMBROSIA, 1603 S. Dixie Highway, 833-8280. Neighborhood family storefront operation featuring antipasto, calzone with side of marinara sauce, eggplant dishes, lasagna and assortment of pizzas. Delivery evenings. L, D, \$. Reservations for large parties.

BANGKOK O-CHA, 1687 Forum Place, 471-3163. The saté starter (beef, pork or chicken marinated in sweet curry) and chicken Panang recommended at this Thai restaurant. L (weekdays), D, \$.

CAFÉ GRANADA, 622 Belvedere Road, 659-0788. Mediterranean dishes with a Cuban flair include paella, chicken and rice, shrimp Mariscada and veal Francais. Fresh pastas and Italian specialties. Excellent house salad and classic white bean soup are musts. L (weekdays only), D, \$. Reservations.

CAFÉ MONTEREY, 123 Clematis St., 659-1914. Progressive American cuisine. Mesquite-grilled fresh cuts of prime meat, fish, poultry and game. Wide range of pastas and homemade desserts. Sunset dinners. Closed Sunday. D, \$. Reservations.

CAFÉ PROSPECT, 3111 S. Dixie Highway, 832-5952. American restaurant with art deco decor. Daytime omelets and skillet dishes. Dinners include brook trout, grilled swordfish and veal Marsala. L, D, \$. Reservations.

CHEZ MOUSTACHE, 1659 Forum Place, 689-4110. Many French specialties: coquilles St. Jacques and veal Normande. Pre-theater specials. Closed Sunday. L (weekdays only), D, \$. Reservations.

CIAO, 3416 S. Dixie Highway, 659-2426. Chef Gino produces fine Northern Italian cuisine including antipasto, hand-crafted pastas and unusual veal dishes. Closed Tuesday. D, \$.

CLEMATIS STREET GRILLE, 340 Clematis St., 659-7636. American gourmet food. Attention to freshness in different offerings: fresh soup, pasta, fish and homemade desserts. L (weekdays only), D (Fridays only), \$.

DOMINIQUE'S, Phillip's Point, 777 S. Flagler Drive, 835-0777. Begin with alligator medallion. Menu includes venison and buffalo sausage, rack of lamb, filet mignon, roasted quail and char-grilled fish. L (weekdays only), D, \$.

LA SIRENA, 6316 S. Dixie Highway, 585-3128. Marcello of Capriccio fame is back with such old Italian favorites as rigatoni alla vodka and, for seafood lovers, yellowtail snapper. D, \$. Reservations.

LITTLE GOURMET, 205 Clematis St., 832-8087. Gifted Jamaican family produces native curries, chicken, fish and peas 'n' rice. Continental and American dishes also served. L, D, \$\$\$ Reservations.

LOS AMIGOS, 7101 South Dixie Highway, 588-8260. Authentic and inexpensive Cuban food in a casual setting. Good Cuban sandwiches, fried plantains and garlic chicken. L (except Sunday), D. No credit cards. \$. (Reviewed 12/88.)

MANERO'S, 2200 Palm Beach Lakes Blvd., 686-1901. Traditional steak house and reliable family feeder. Popular prime rib, superior gorgonzola signature salad, garlic bread and onion rings. L (weekdays only), D, \$.

MARGARITA Y AMIGAS, 2030 Palm Beach Lakes Blvd., 684-7788. Start with nachos supreme, but save room for chimichangas, fajitas or any of the numerous combination platters. Happy hour with free taco bar. L, D, \$.

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DINING OUT

NONNA MARIA, 1318 N. Military Trail, 683-6584. Intimate dining in Luria Plaza. Popular combination platter, zuppa di pesce and veal dishes. Closed Sunday. D, \$\$\$. Reservations.

ORCHIDS OF SIAM, 3027 Forest Hill Blvd., 969-2444. Thai-born owner presents poh tak (Thai bouillabaisse) and pawt Thai (stir-fried rice noodles). L (Sunday through Friday), D, \$\$\$. Reservations.

PROCTOR'S, 2511 S. Dixie Highway, 832-6686. Excellent operation since 1949. Best fried grouper in area and other traditional family fare. Take-out window. Closed Sunday. L, D, \$. No credit cards.

ROYAL GREEK, 7100 S. Dixie Highway, 585-7292. Family provider with Greek specialties: shish kebab, moussaka, lamb shank, Greek salad, baklava and other homemade desserts. Native wine and beer selection. B, L, D, \$.

SINGING BAMBOO, 2845 N. Military Trail, 686-9100. Many Chinese favorites: Peking duck, fresh seafood, General Tso's and lemon chicken. L, D, \$. Reservations.

THIS IS IT PUB, 424 24th St., 833-4997. Continental. Varying specials. Also rack of lamb, pompano, aged prime beef and veal. Homemade breads and desserts. Closed Sunday. L, D, \$\$\$. Reservations.

391ST BOMB GROUP, 3989 Southern Blvd., 683-3919. American restaurant featuring World War II memorabilia and theme throughout. Steaks, seafood and beer cheese soup. L, D, SB, \$\$\$. Reservations.

TRADER JACK'S, 2381 Palm Beach Lakes Blvd., 697-0001. Seafood restaurant with attractive nautical decor. Excellent appetizers, fresh fish and chef's specials. D, \$\$\$. Reservations.

PALM BEACH

E.R. BRADLEY'S SALOON, 111 Bradley Place, 833-3520. 1920s gambling casino converted to watering hole. Kitchen service until midnight. Eight-ounce burgers and homemade desserts. Alfresco dining. Weekend brunch. L, D, \$.

THE BRAZILIAN COURT, 301 Australian Ave., 655-7740. One of the prettiest settings in town for this restaurant within a small hotel. Specialties include sautéed wild mushrooms and deboned quail with smoked sweetbreads. Spectacular desserts. Courtyard, formal and bistro dining areas. B, L, D, SB, \$\$\$\$. Reservations. (Reviewed 3/88.)

THE BREAKERS RESORT HOTEL, 1 S. County Road, 655-6611. Continental. Formal service and classic cuisine in the elegant Florentine and Circle dining rooms. Semifor-

mal dining in the Fairway Café Monday through Saturday. Informal luncheon at the Beach and Golf clubs. Orchestra nightly in Florentine dining room only. B, L, D, \$\$\$\$. Reservations.

CAFÉ L'EUROPE, 150 Worth Ave., 655-4020. Continental cuisine. Elegance personified; impeccable service. Veal and lamb dishes all superb. Caviar bar in bistro. Closed Sunday. L, D, \$\$\$\$. Reservations.

CHARLEY'S CRAB, 456 S. Ocean Blvd., 659-1500. Gem in Chuck Muer empire. Try raw bar in lounge with ocean view. Mesquite and Cajun specials with broad seafood selection. Sunset specials. L, D, SB, \$\$\$\$. Reservations.

CHUCK & HAROLD'S, 207 Royal Poinciana Way, 659-1440. Good seafood pastas. Open-air dining with band and dancing nightly. Early-bird specials. B, L, D, \$\$. Reservations.

THE COLONY HOTEL RESTAURANT, 155 Hammon Ave., 655-5430. Continental dining including steaks, squab chicken roti au romarin, frog legs, red snapper and rack of lamb aux primeurs (for two). Marshall Grant Orchestra, Sunday; Judy Ames and the Loren Blake Trio, Mon.-Sat. B, L, D, \$\$\$\$. Reservations.

DEMPSEY'S, Royal Poinciana Plaza, 50 Cocoanut Row, 835-0400. An English-style pub serving fish (blackened, broiled or baked), signature shad roe with bacon and lemon, chicken, veal and prime rib. Valet parking. L, D, SB, \$\$. Reservations for six or more.

DOHERTY'S RESTAURANT & BAR, 288 S. County Road, 655-6200. Chicken hash and sautéed shad roe signature dishes. Variety of midday salads and burgers. Early-bird specials. L, D, SB, \$.

HAMBURGER HEAVEN, 314 S. County Road, 655-5277. Quality hamburgers and popular salads: chef, fresh fruit and taco. Dinner specials offered nightly. All desserts baked on premises. B, L, D, \$. No credit cards.

JO'S, 200 Chilean Ave., 659-6776. Charming culinary find with blackboard menu. Excellent Continental dishes: scallop mousse, crisp duckling, mushroom cut potatoes and creme caramel. Closed Sunday. D, \$\$\$\$. Reservations. (Reviewed this month.)

LE MONEGASQUE, 2505 S. Ocean Blvd., 585-0071. Roast duckling with orange sauce, veal chops and pompano Veronique are among the favorite dishes. Daily specials include cassoulet Toulousin and bouillabaisse. Homemade desserts. Closed Monday. D, \$\$\$\$. Reservations.

MAURICE'S, 191 Bradley Place, 832-1843. Linguine frutti de mar, veal scallopini a la Maurice's and special light menu for the health conscious. L (weekdays only), D, \$\$\$, Reservations.

NANDO'S, 221 Royal Palm Way, 655-3031. Continental cuisine. Shrimp scampi a must (Papa Nando claims to be inventor). Frog legs from the Everglades and pompano en papillote. Dine in romantic piano lounge. D, \$\$, Reservations.

PROVIDENCIA, 251 Royal Palm Way, 655-2600. Oysters Rockefeller, pompano with compound orange butter, rack of lamb moutarde or duckling with green peppercorn sauce are recommended. Closed Monday. L (weekdays only), D, \$\$\$, Reservations.

RENATO'S, 87 Via Mizner, 655-9745. Continental dining in an elegant, country-French atmosphere. Specialties include veal, pasta and seafood. L, (Monday through Saturday), D, \$\$\$, Reservations.

TESTA'S, 221 Royal Poinciana Way, 832-0992. A Palm Beach tradition. Famous for steak for two, pompano, corned beef and pasta dishes. Outstanding fresh strawberry pie. B, L, D, \$\$, Reservations.

TOOJAY'S, 313 Royal Poinciana Way, 659-7232. Best deli in area: lox and bagels, dill chicken salad, chicken and shrimp stir-fries and combination sandwiches. Sinful desserts. B, L, D, \$.

TRATTORIA DI CAPRI, 251 Sunrise Ave., 655-3950. Very good Northern Italian food served in a warm, friendly atmosphere. Best bets include fried calamari, Caesar salad and veal Oscar. L, D, \$.

"264," 264 S. County Road, 833-3591. American cuisine. Casual, friendly neighborhood "in" place. Good veal, linguini diable, grilled swordfish, pan-blackened fish and giant stone crab claws in season. Bustling late bar. Early bird. L (weekdays only), D, \$.

WILSON'S, 237½ Worth Ave., 832-7770. Superb regional American cuisine is beautifully served in an historic Mizner building. Specialties include charred sesame tuna, angel hair pasta with scallops and veal chop with roasted peppers. Homemade ice creams and sorbets. L,D, \$.

PALM SPRINGS

SAWGRASS GRILL, 1756 S. Congress Ave., 965-4104. Handsome

interiors in this well-run operation featuring fresh fish, pasta and beef items. D, \$.

LAKE WORTH

JOHN G'S, 10 S. Ocean Blvd., 585-9860. Superb family operation overlooking the ocean and pier. Fabulous omelets, almond-French toast and hash browns. Lunchtime fish and chips, gazpacho and pasta salads. B, L, \$\$. No credit cards.

OAR HOUSE, 3108 S. Congress Ave., 965-9724. Seafood menu featuring lobster, grilled fish and swordfish. Steaks for landlubbers. L, D, \$.

PANCHO VILLA, 4663 Lake Worth Road, 964-1112. Storefront family operation. Authentic south-of-the-border decor and food. Fresh tacos, burritos, fajitas and chimichangas. Fried ice cream. Closed Sunday. L, D, \$. Reservations taken on weekends only.

SEA OATS, 6295 Lake Worth Road, 641-4800. Seafood, coconut shrimp and entrees for landlubbers. Famous Snapper Sea Oats. L, D, \$\$. (Reviewed 9/88.)

SHANGRI-LA RESTAURANT, 920 N. Dixie Highway, 586-5343. Casual atmosphere. Outstanding pot

stickers, hot and sour soup, steamed whole fish and Szechwan eggplant. L, D, \$. Reservations.

LANTANA

ANCHOR INN, 2412 Floral Road, 965-4794. Seafood restaurant located on the shores of Lake Osborne. Known for its endless salad bowl, fresh fish and shrimp scampi. Homemade desserts. D, \$.

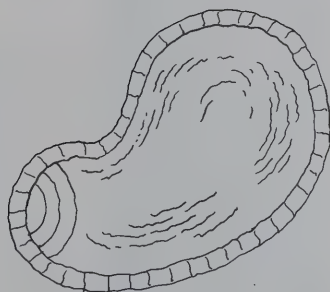
RIGGINS LOBSTER AND STEAK HOUSE, Exit 46 East, I-95 and Lantana Road, 586-3000. Old Florida atmosphere and hospitality. Featuring live Maine lobster, fresh local seafood, charbroiled steaks and the famous one-pound baked potato. Live entertainment Thursday through Sunday. D, \$\$. Reservations for parties of six or more.

MANALAPAN

THE ASSEMBLY, 250 S. Ocean Blvd. (in the Plaza del Mar), 585-0200. Rich interiors and a la carte dinners. Patio dining overlooking the Intracoastal Waterway. Dancing Tuesday through Saturday. L, D, SB, \$\$\$, Reservations.

IL TRULLO, 210 E. Ocean Ave., 586-2912. Begin with shrimp and scal-

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lops flamed with vodka and topped with lobster sauce. Rigatoni alla vodka, veal chop with porcini mushrooms, rack of lamb and chicken with asparagus. Closed Sunday. D, \$\$.

OCEAN RIDGE

BUSCH'S, 5855 N. Ocean Blvd., 732-8470. Lambrakis family roadside seafood restaurant. She-crab soup a specialty. Also stuffed yellowtail snapper and nightly blackboard specials. Piano bar up front. D, \$\$\$.

BOYNTON BEACH

BANANA BOAT, 739 E. Ocean Ave., Boynton Beach, 732-9400. Indoor and outdoor dining on the Intracoastal Waterway. Florida seafood, prime steaks, gourmet salads, sandwiches, raw bar items, tropical drinks. Calypso band on Sunday. L, D, \$\$.

BERNARD'S, 1730 N. Federal Highway, 737-2236. Attractive Spanish architecture and dining areas. American dining: Florida lobster, poached salmon or tenderloin of beef bearnaise. D, \$\$\$.

DELRAY BEACH

APPLAUSE, 640 E. Atlantic Ave., 278-5219. French and Continental cuisine. Intimate dining with a wide variety of seafood, meat and poultry dishes. Roast duck special of the house. Homemade desserts. Closed Monday. D, \$\$\$.

ARCADE TAP ROOM, 411 E. Atlantic Ave., 276-0401. Delray's old-guard rendezvous spot. Popular American dishes: prime rib and frog legs. Twilight dinners. Closed Sunday. L, D, \$\$\$.

THE BRIDGE, 840 E. Atlantic Ave., 278-7816. Romantic, elegant setting overlooking the Intracoastal Waterway. Shrimp scampi, Dover sole and filet mignon are recommended. Extensive wine list. D, \$\$\$.

CHARLES, 777 E. Atlantic Ave. (in the Atlantic Plaza), 276-6379. Patio dining overlooking Mediterranean-style courtyard. Features veal piccata with fettuccine Alfredo, shrimp scampi and a nightly chef's creation. Closed Sunday. L, D, \$\$.

ERNY'S 1010 E. Atlantic Ave., 276-9191. All-American fare. Luncheon: homemade soups, French dip and hamburgers. Dinner:

steaks, chops and seafood. Live entertainment. Closed Sunday. L, D, \$\$.

IL GIRASOLE, 1911 S. Federal Highway, 272-3566. Intimate storefront where chef and owner Luigi tempts diners with shrimp Provencal, sweetbreads Veneziana, veal Financier and bouillabaisse. Italian ice creams. D, \$\$.

BOCA RATON

ARTURO'S, 6750 N. Federal Highway, 997-7373. Italian restaurant famous for 13-layered torta primavera appetizer. Whole snapper vino bianco, veal chop and osso bucco also are recommended. D, \$\$\$.

AUBERGE LE GRILLON, 6900 N. Federal Highway, 997-6888. Culinary find with ever-changing menu: duckling with figs and Grand Marnier, trout in coconut butter and signature vegetable platter featuring homemade pasta. D, \$\$\$.

BASIL GARDEN, 5837 N. Federal Highway, 994-2554. Small, popular Northern Italian family operation. Excellent seafood and veal dishes; fresh pastas. Best bet for Italian cuisine. D, \$\$.

CAFÉ MORADA, 741 E. Palmetto Park Road, 395-0805. Charming gourmet restaurant housed in a stucco cottage. Goat cheese with baby lettuce and crab cake appetizers. Oven-roasted salmon topped ancho chili and honey glaze. Closed Sunday. D, \$\$.

CHEZ MARCEL, 79 Royal Palm Plaza, 368-6553. Cozy bistro with talented French chef who insists on freshness: gazpacho, salmon mousse and duckling laced with cherry sauce. Closed Sunday. L, D, \$\$\$.

CIRO'S POMODORO, 5994 S.W. 18th St., 395-3399. Italian restaurant serving gourmet pizzas, angel hair pasta with tomato and basil sauce, pollo alla limone and fresh fish daily. Jazz nightly. Closed Monday. L, D, \$\$.

EAST OCEAN, 501 E. Palmetto Park Road, 395-1682. Chinese dining in an elegant setting. Lobster fresh from a tank and Peking duck (with advance notice). Also prime sirloin steaks and chops. Entertainment Tuesday through Sunday. D, \$\$.

FUJI, 7140 Beracasa Way (in the Del Mar Shopping Village), 392-



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8778. Listen to Japanese music as you kneel on tatami mats. Specialties include yosenabe (complete supper served in a pot) and yakiniku (beef with ginger and garlic sauce). Sushi bar, Japanese beer and sake. L (weekdays only), D, \$\$\$. Reservations.

JOE MUER SEAFOOD, 6450 N. Federal Highway, 997-6688. Another Southern spinoff of the Detroit Muer fiefdom. Beautiful setting with daily seafood specials. D, \$\$\$\$. Reservations.

LA VIEILLE MAISON, 770 E. Palmetto Park Road, 391-6701. Wine room may be reserved for parties. Prix fixe French menu includes brace of quail with grapes or pompano with pecans. D, \$\$\$\$. Reservations.

LE PELICAN, 36 S.E. Third St., 391-5922. French-trained chef/owner features such specials as ravioli of sweetbreads and mushrooms, lobster stew with mousse of scallops and vegetables. Early bird. L (weekdays only), D, \$\$\$. Reservations.

MAXALUNA, 21150 Military Trail (in the Crocker Center), 391-7177. Top cheffing in Tuscan tradition with grilled deboned poussin and herbed snapper; fresh porcini angel hair pasta; and splendid desserts. Homemade breads. L (Monday through Friday), D, \$\$\$. Reservations.

RAFFAELLO'S, 725 E. Palmetto Park Road, 392-4855. Quality Italian fare with impeccable service. Buffalo mozzarella, smoked salmon and sun-dried tomatoes, veal scallopini dolce vita and nightly specials. L, D, \$\$\$\$. Reservations.

TOM'S PLACE, 7251 N. Federal Highway, 368-3502. Family-run operation featuring catfish and barbecued ribs, chicken and sliced pork. Closed Sunday and Monday. L, D, \$.

UNCLE TAI'S, 5250 Town Center Circle, Suite 143 (Crocker Center), 368-8806. Crispy quail and sliced prawn with peppercorn sauce appetizers. Dinner's best bet is Uncle Tai's Beef or Chunked Rabbit. All items a la carte. L (Monday through Saturday), D, \$\$\$. Reservations.

BROWARD COUNTY

LIGHTHOUSE POINT

CAP'S PLACE, 2765 N.E. 28th Court, (305) 941-0418. Unique restaurant and coast shanty bar accessible only by their boat shuttle. Fresh fish, world-class french fries, fresh hearts of palm salad and key lime pie. Directions necessary. D, \$\$. (Reviewed 7/88.)

POMPANO BEACH

CAFÉ MAX, 2601 E. Atlantic Blvd., (305) 782-0606. Chic bistro with new American cuisine. Mesquite grilling and unique menu: caviar pie, Anaheim chili pepper, stuffed veal chop and white chocolate mousse pie. D, \$\$\$\$. Reservations.

FORT LAUDERDALE

CASA VECCHIA, 209 N. Birch Road, (305) 463-7575. Award-winning, transformed waterway mansion with patio dining. Excellent snapper Bourguignonne and many a la carte specialties. Superb wine list. D, \$\$\$\$. Reservations.

DOWN UNDER, 3000 E. Oakland Park Blvd., (305) 563-4123. Award-winning French bistro with view of the Intracoastal Waterway. Begin with oysters Muscovite followed by confit de canard. Excellent wine list. L (weekdays only), D, \$\$\$\$. Reservations.

YESTERDAY'S, 3001 E. Oakland Park Blvd., (305) 561-4400. Dining areas on the Intracoastal Waterway. Diverse menu from buffalo to Norwegian salmon, and many Cajun-blackened items. Sunset dinners. Popular separate nightclub. D, \$\$\$\$. Reservations.

DADE COUNTY

BAY HARBOR ISLAND

CAFÉ CHAUVERON, 9561 E. Bay Harbor Drive, (305) 866-8779. Award-winning haute cuisine — a Miami Beach legend. French dishes: salmon mousse, quenelles in nantua sauce. L (weekdays), D, \$\$\$\$. Reservations.

NORTH MIAMI BEACH

CHEF ALLEN'S, 19088 N.E. 29th Ave., (305) 935-2900. Featuring South Florida regional cuisine. Fresh fish, homemade pastas and soufflés. D, \$\$. Reservations.

MIAMI BEACH

JOE'S STONE CRAB, 227 Biscayne St., (305) 673-0365. A South Florida legend. Famous for namesake stone crab claws, fabulous hash browns, creamed spinach and key lime pie. Takeout, 673-4611. L (Tuesdays through Saturdays), D, \$\$. Reservations.

MIAMI

VERSAILLES, 3555 S.W. Eighth St., (305) 445-7614. In the heart of Little Havana, serving excellent black beans, steak and roast pork with moros and plantains. L, D, \$. Reservations taken on weekdays only. ■

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THE STARS & YOU

BY MARILYN TULLY

ARIES March 21 - April 19

You are striking pay dirt at every turn. Business offers that you cannot refuse will keep you planning far into the future, but there is a mixed blessing in these opportunities. If you are not up to the hard work, you will suffer from too much stress. A fortunate zodiacal influence lasts for several years and will bring shared responsibilities and support from others. Love relationships are deepening. For now, your health improves. Your energy should be strong and your focus clear. Decisions made on the 12th increase your net worth.

TAURUS April 20 - May 20

You can accomplish a great deal now by taking the Taurus bull by the horns. You will be spontaneously assertive, gregarious and competitive, facing issues that you previously have avoided. Now is the time for resolution. New self-awareness, confidence and determination have been developing over the last year, and your independence will be tested. Personal growth, reaching out to others is the new challenge you have set for yourself. Your elevated social consciousness leads to commitment to community needs.

GEMINI May 21 - June 20

1989 will prove to be a dramatic year, with power and trust in close personal relationships being the key issues. Having recently developed self-worth through independence, you are ready to learn the lessons of sharing your assets. This process may mean relinquishing your independence, a scary thought after so much work to get comfortable with it. But this next step is the natural evolution of the soul. Relating on a deep, intimate level is rare, and this is an opportunity to experience higher realms.

CANCER June 21 - July 22

New experiences are being learned through relating and bringing about plans for the future and long-term commitments. Mature people, prominent persons and authority figures will play larger roles in your decision-making process, as this phase brings added responsibilities in those areas. Simultaneously, big breakthroughs, both psychological and material, will change the structure of your life over the next few years. This month, significant discoveries can put you in a competitive position; intuition plays a major role.

LEO July 23 - Aug. 22

Competing for position in the work place will be the main focus of this new phase. You will have to include service to others in your job, as there will be little choice in whether or not you serve. The challenge is to turn duty into a growth experience instead of a drudgery. Desire to reform or control others will meet with resistance, especially during the full moon of the 21st. Health issues play a role; your physical sensitivities are likely to be stress-related. Insight at month's end can bring solutions.

VIRGO Aug. 23 - Sept. 22

Your recent desire to break out of old patterns will lead to some exciting adventures in the near future. Unexpected mood swings characterize this phase; nothing is static, and you no longer insist on maintaining the status quo. Planetary influences will lead to changing expectations, both of yourself and others. You will present yourself in new, more positive ways, and others will be more receptive to your plans. Full moon in your sign on the 21st will bring opportunities to tie up the past and get a fresh start on the future.

LIBRA Sept. 23 - Oct. 22

It becomes apparent at this time that the family dynamic, structure and order will be rearranged. A battle of power, control and authority will be behind this upheaval. There is a sense of revolution, and you could have the role of reformer in the midst of this struggle. Libras want peace and will pay a high price for serenity, but avoiding conflict or removing yourself from the battlefield will only delay the eventual family responsibility you must face. Very positive and productive influences are helping you resolve these problems.

SCORPIO Oct. 23 - Nov. 22

A strong desire to affect the lives of others will push you to communicate your message. Some of this determination comes from the profit motive, but you have an idealistic goal as well and will find a way to satisfy both. You have powerful people, organizations and the planetary forces behind you, so accomplishment is assured. You may surprise or shock your conservative friends with some bizarre ideas, but it stimulates curiosity and gains attention for your case. You are keeping your private life secret, and probably with good reason.

SAGITTARIUS Nov. 23 - Dec. 21

Serenity is beginning to settle into your life, finally. You may take new measures to ensure your health or improve your appearance. Assertive behavior at work can get you a promotion now. The 12th and 13th are the best days to ask for advancement, sign contracts and push your way to the top. You have brilliant ideas for making money, business ventures and successful investments. The present phase of creative expression will evolve for the next few years. Now is the time to develop your artistic talents.

CAPRICORN Dec. 22 - Jan. 19

Careful examination of others' motives is essential now to assure that you are thinking clearly in matters of the heart. With so many planetary influences in your sun sign for the next few years, you are totally immersed in your own agenda. Now is the time to commit publicly to your beliefs — no more hedging. A special Valentine message makes you feel loved. At mid-month, decisions are required on wills, joint properties and finances. Take time for romance after the 21st. Retreat is indicated on the 28th.

AQUARIUS Jan. 20 - Feb. 19

New, long-lasting planetary influences draw you into a private world. This can stabilize the natural unrest of the Aquarian subconscious and bring your goals and ideals into focus, but there is also potential danger of removing yourself from the reality of everyday life. You will do your best work behind the scenes, forgoing the limelight for quiet self-development. Set your agenda early and get right down to the serious business. Your actions now will directly affect your future. A Piscean has an important message on the 28th.

PISCES Feb. 20 - March 20

You are entering a fun phase of your life. You'll enjoy great times with good friends, a sense of freedom and release from some of the personal responsibilities of life. You will join many groups during this two-year phase, finding satisfaction in shared goals. It may take some trial and error to find the right people and place. You find the peace you are looking for after the full moon on the 21st, when love alters your life forever. On the 28th, escapist tendencies lure you toward destructive behavior if you are not strong. ■

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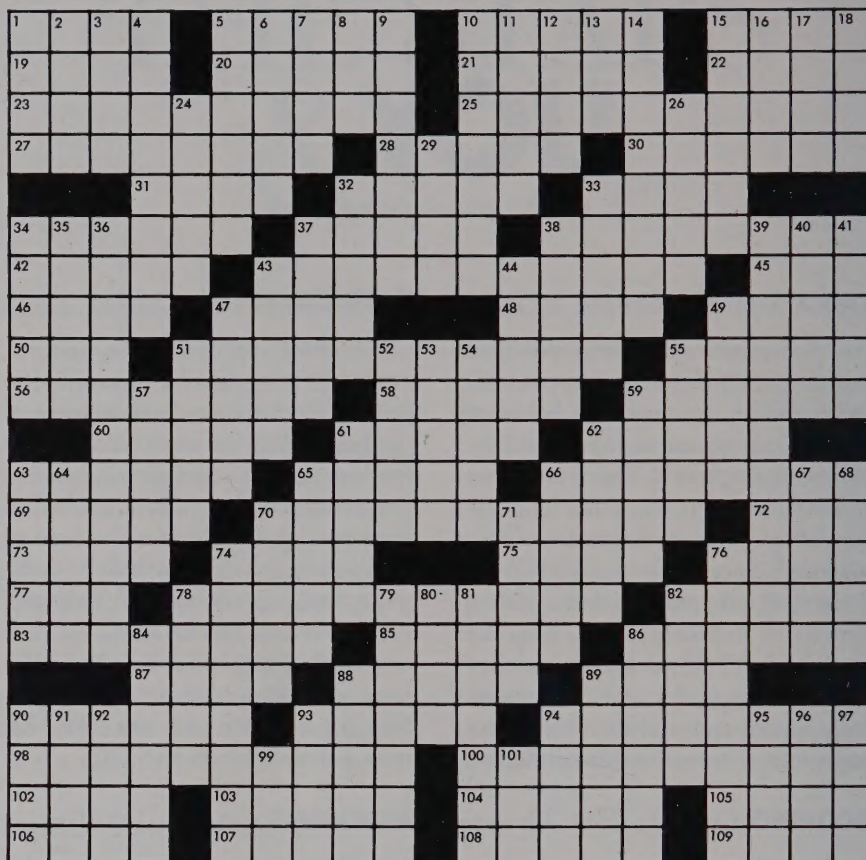
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SCREEN SLEUTHS

BY WILLIAM LUTWINIAK



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- 55 — mind (intended)
- 57 Penthouse
- 59 "No — an is-
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- 61 North Sea feeder
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- 65 Gussy up
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- 94 Timetable, for short
- 95 Actor Jannings
- 96 Antitoxins
- 97 Yarrowburgh card
- 99 Atty's org.
- 101 Cloth finish

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